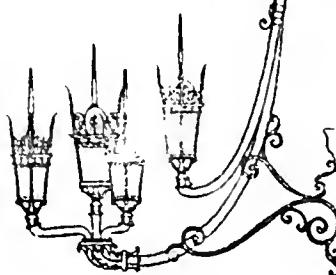


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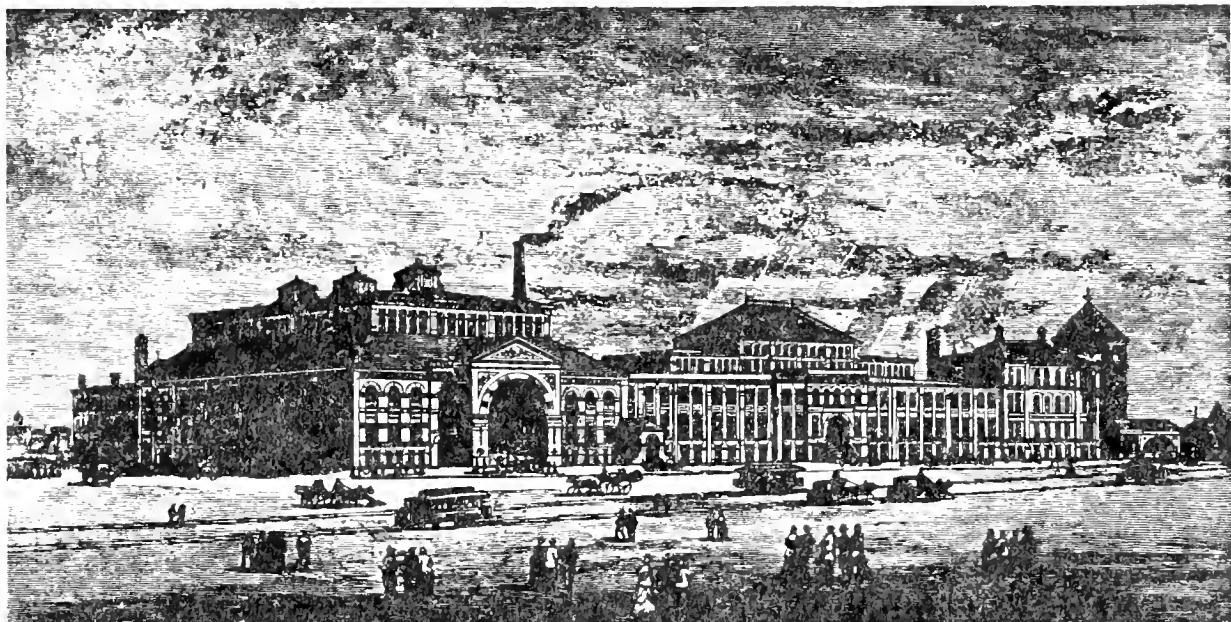
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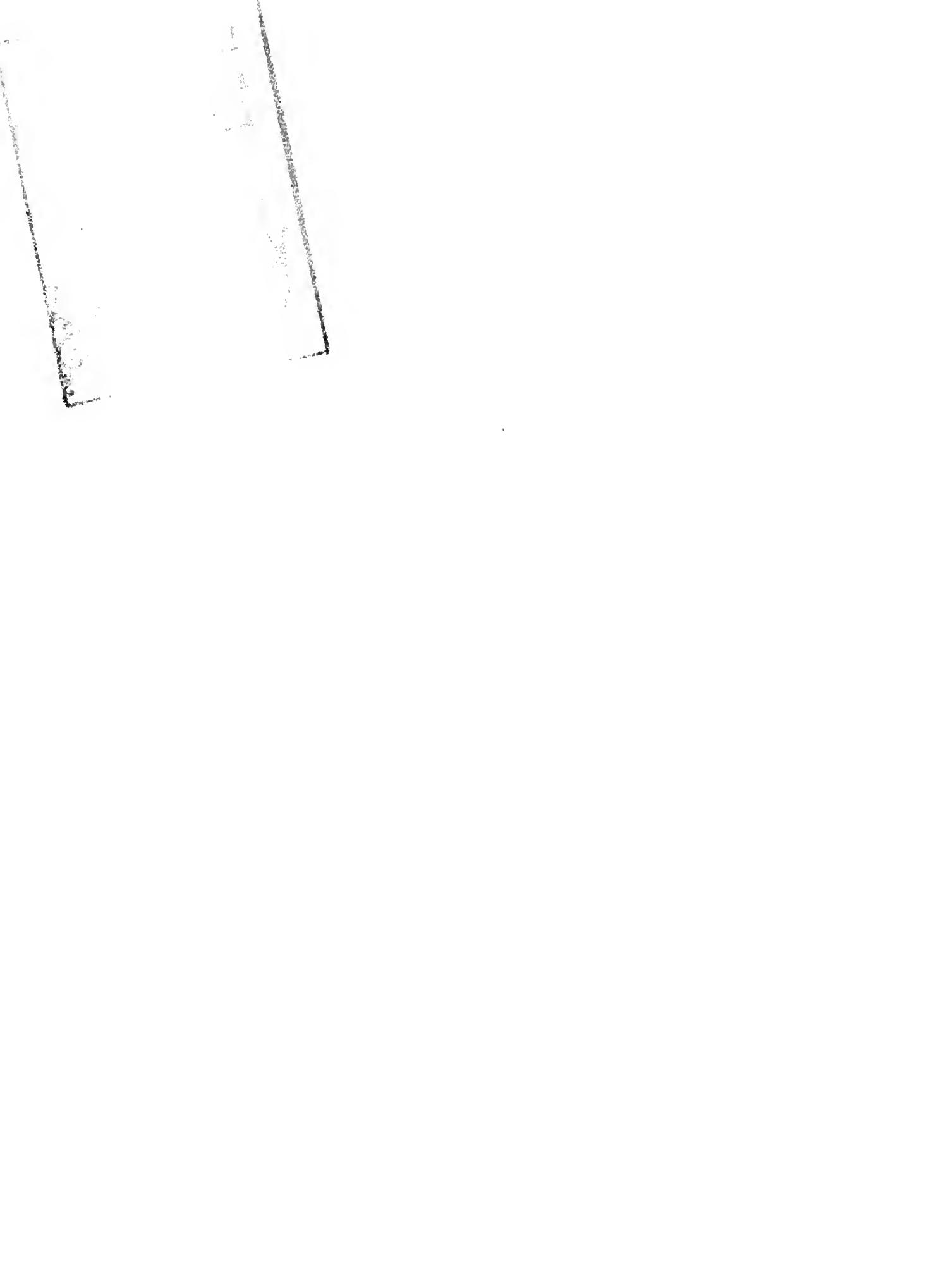
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PRUDENTIAL CENTER

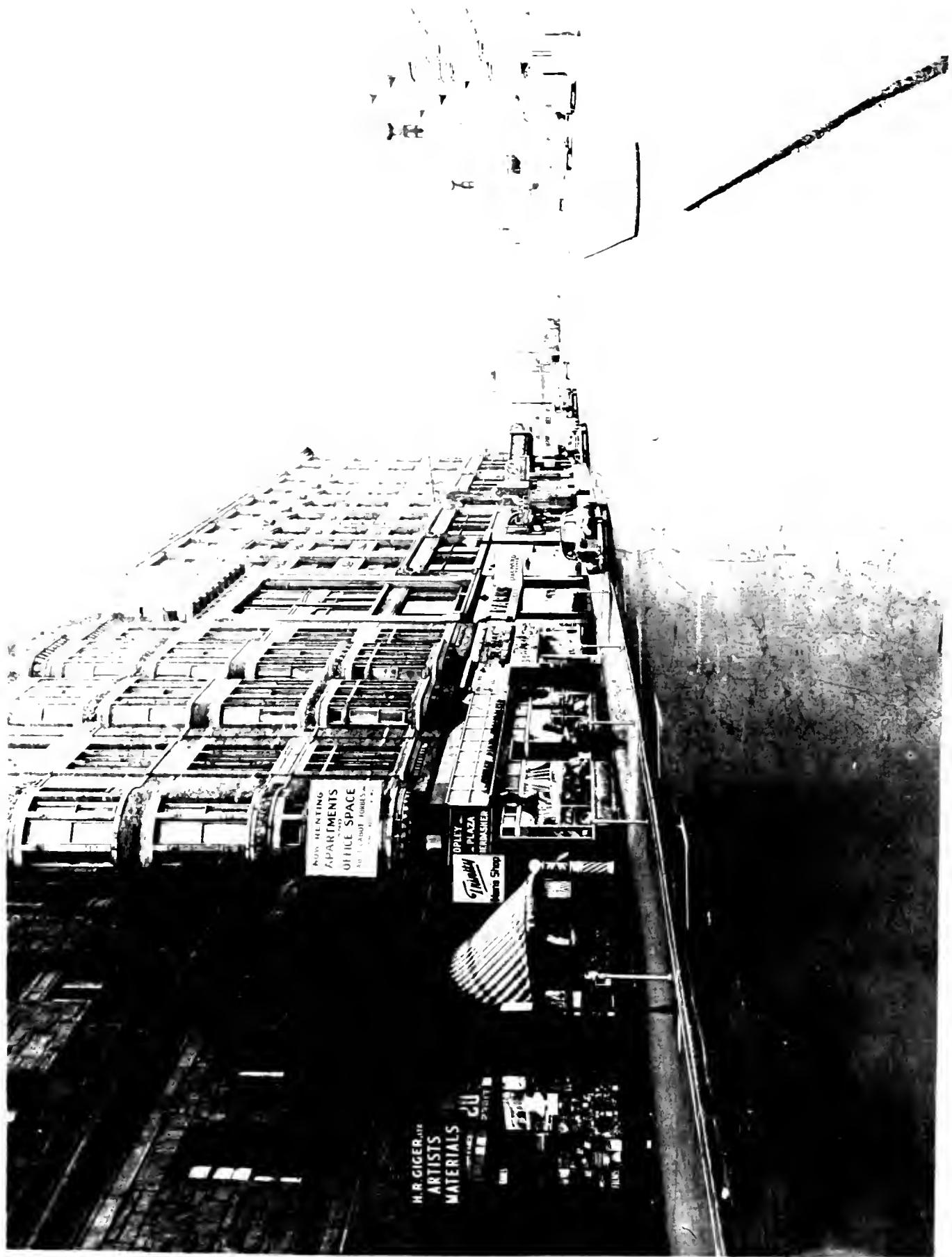


Historical and Preservation Context



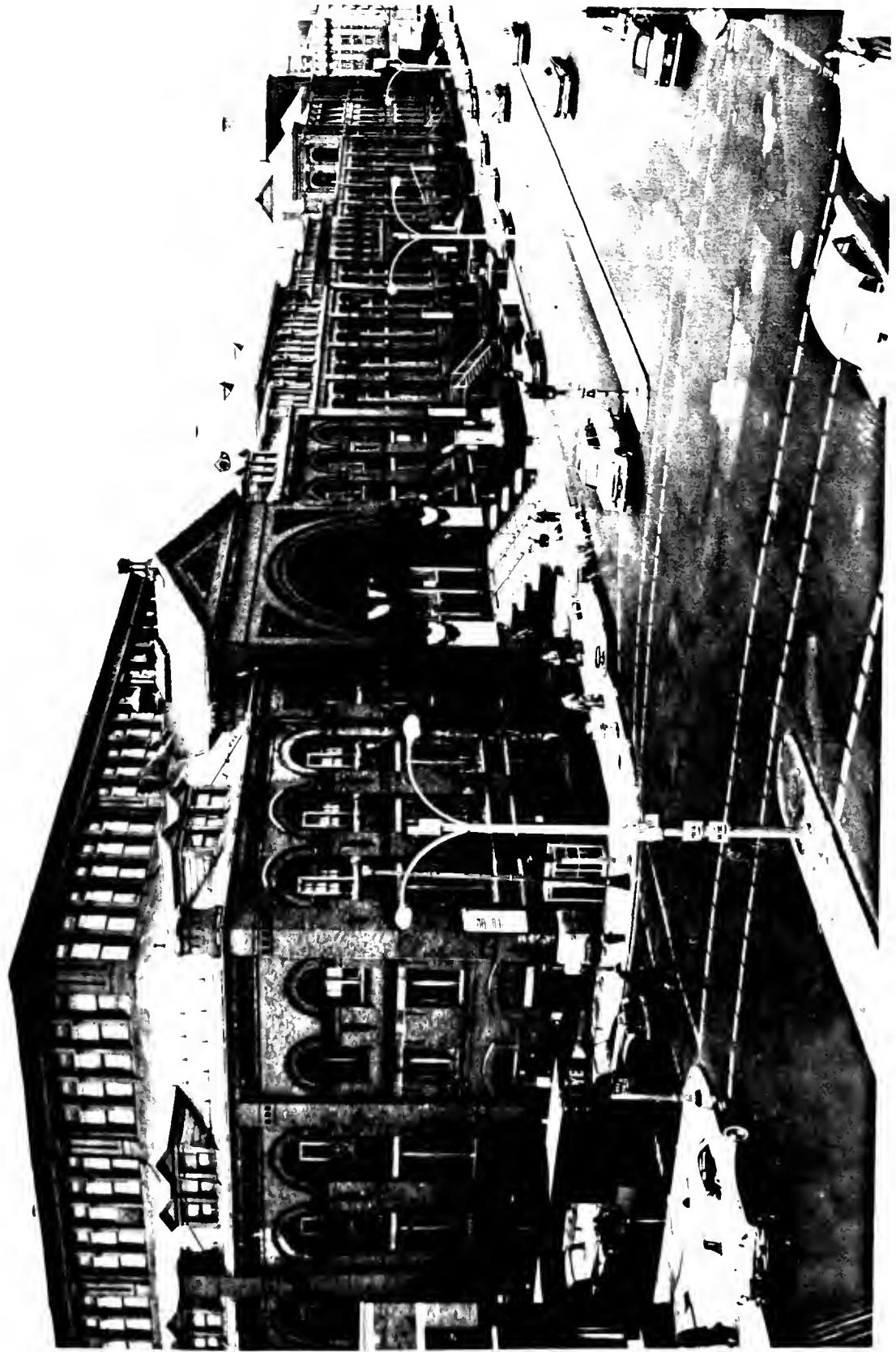


Huntington Avenue





Corner West Newton



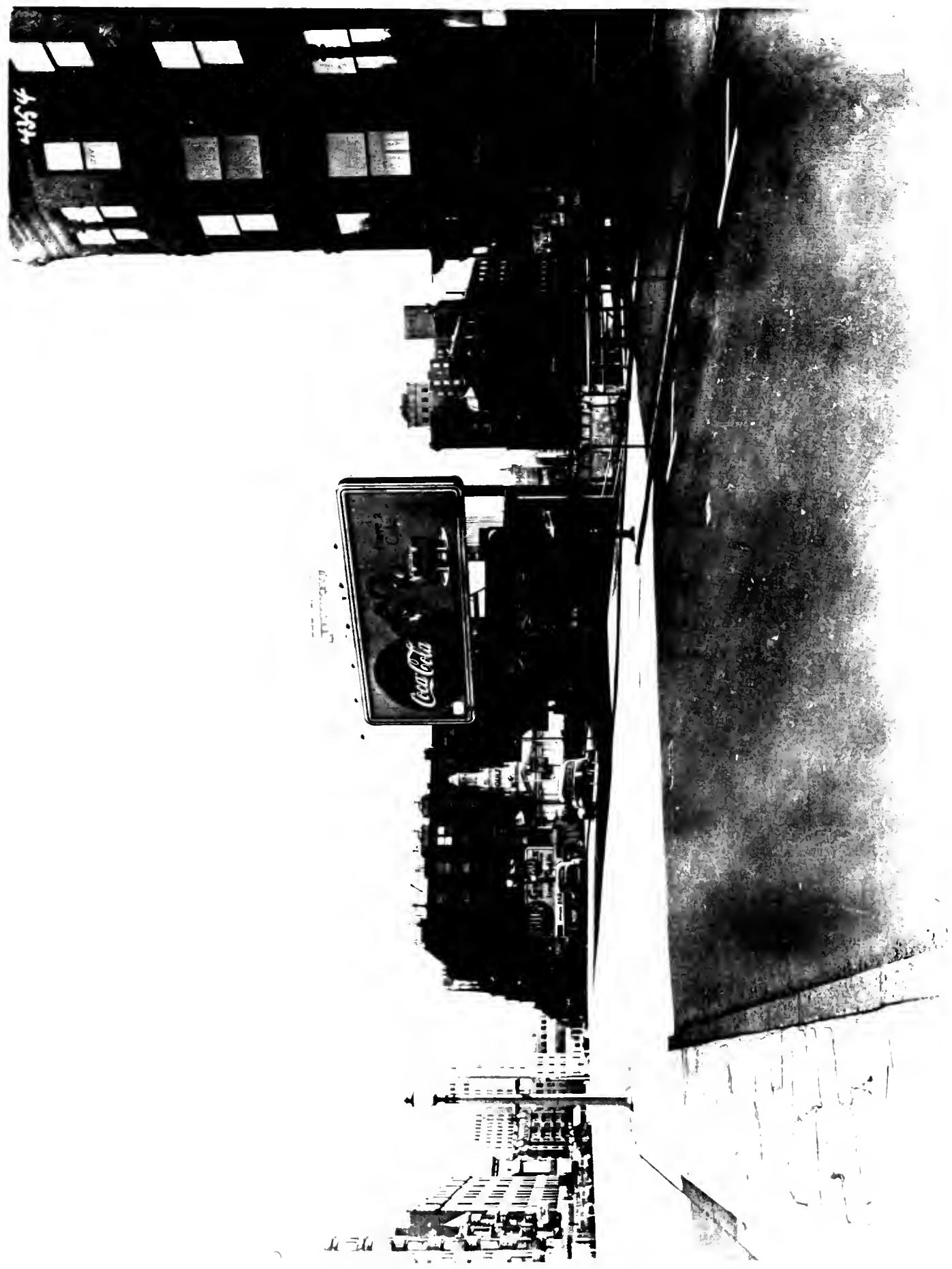
Mechanics Hall



Corner West Newton









The Yards



Bolyston st. side looking intown



View towards town

John Hancock Tower







Rear of Mechanics Bldg.

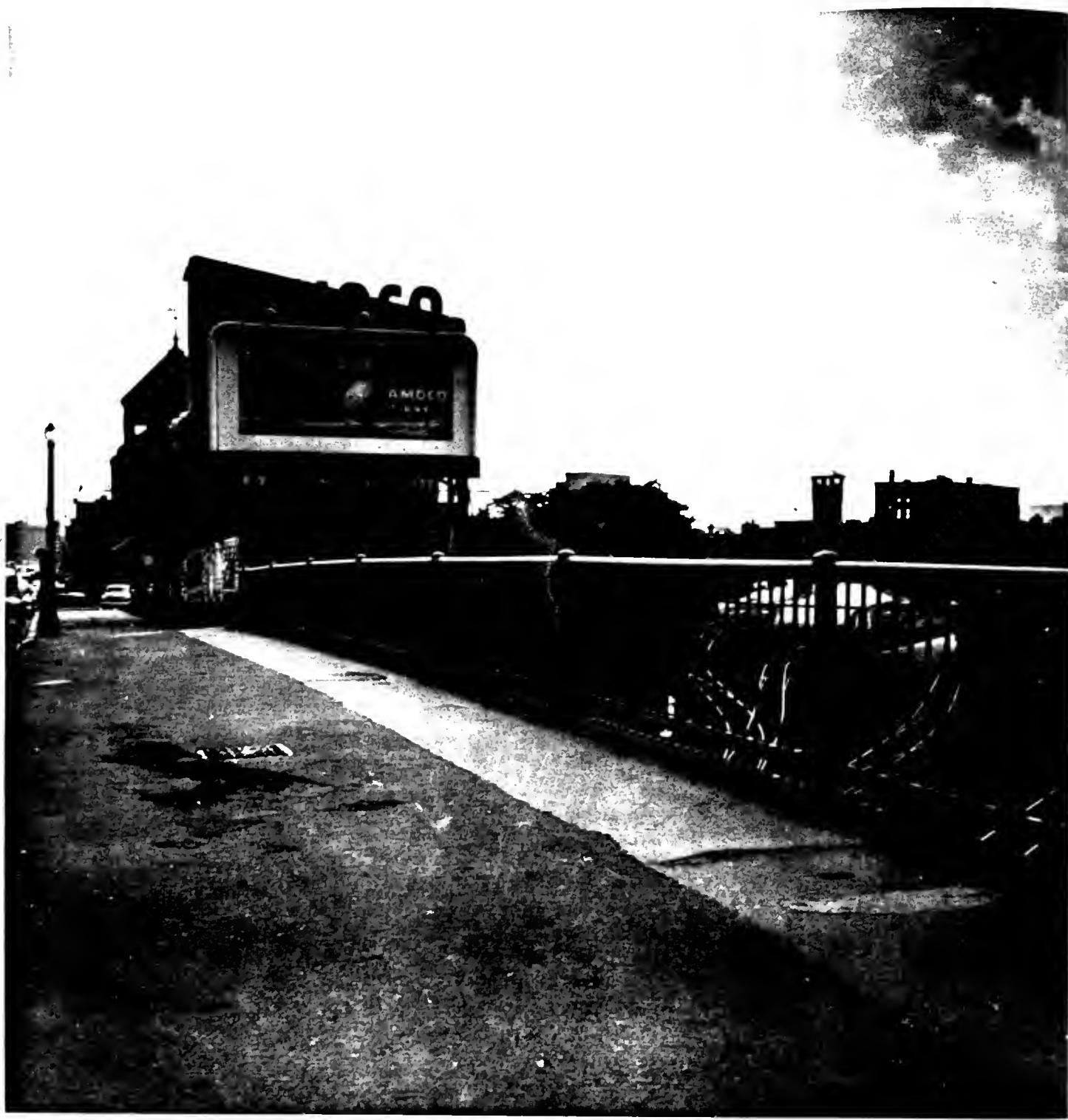


R.R.yards showing rear of hotel Hotel Lenox on Exeter st.

Tower of new Old South church at left



Huntington Ave. Bridge at corner of Exeter st.



Huntington Ave. at corner of Exeter st. overlooking R.R. yards

Architectural Landmarks

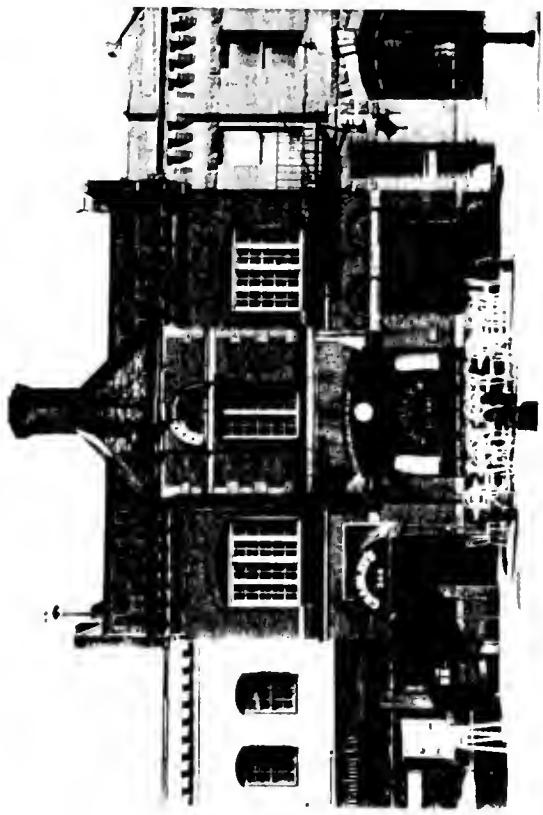
Prudential Center Area

Back Bay Prudential Center Area Tour

Start at the **Institute of Contemporary Art** (292) and **Engine and Hose House Number 33** (292) on Boylston at Hereford Street. The **Tennis and Racquet Club** (292) is across the street. At the corner of Gloucester Street turn right and ascend the escalator into the **Prudential Center** complex (291). Proceed all the way through the concourse past shops and banks and exit on Huntington Avenue between the **Colonnade Hotel** and **Greenhouse Apartments** (294).

If you want to see the interesting and very different character of St. Botolph Street, which was cut off from the Back Bay by railroad tracks for most of its history, walk down West Newton Street and turn right onto St. Botolph Street (299). Turn right on Cumberland Street at the **School-House** (301) and return to Huntington Avenue and the **Christian Science World Headquarters** (295). You will have a good view of the reflecting pool and the long facade of the publishing headquarters. Cross Huntington Avenue and turn left, walking through the trees next to the pool in the direction of **Horticultural Hall** and **Symphony Hall** (297).

Then turn right onto Massachusetts Avenue and pass the entrance plaza of the **Christian Science Church** and the walled garden. On the opposite side of the street is the **Church Park** apartment building (296). As you pass **St. Germain Street** on your right, notice the cast-iron street lamps, brick sidewalks and renovated bowfront apartments of this short street. At the end of the tour is the **Berklee Performance Center** (293) and **Auditorium Station**.

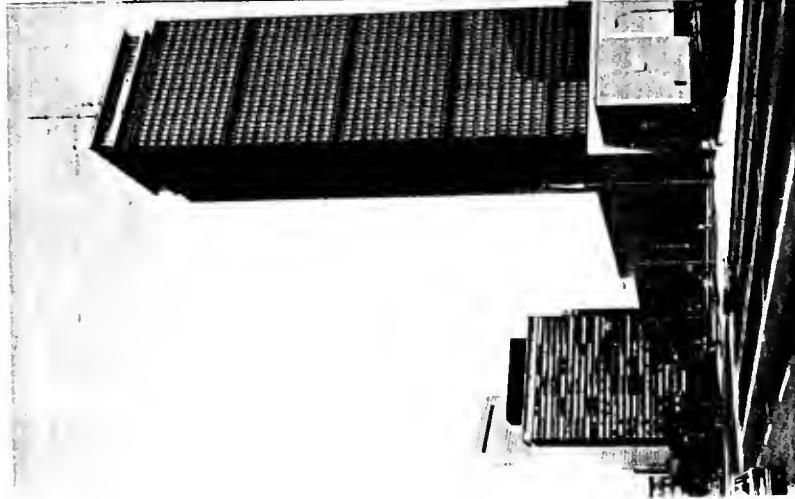


Converted stable, Newbury Street

outdoor murals are to be seen in the block. Besides the Boston Architectural Center mural (see 320 Newbury Street, p. 286) *Tramont Mural*, a provocative surrealist painting by Morgan Bulkeley (1981), appears on the MBTA building next to Auditorium station.



Tramont Mural (Morgan Bulkeley, 1981) Newbury Street near Massachusetts Avenue



Prudential Center Complex

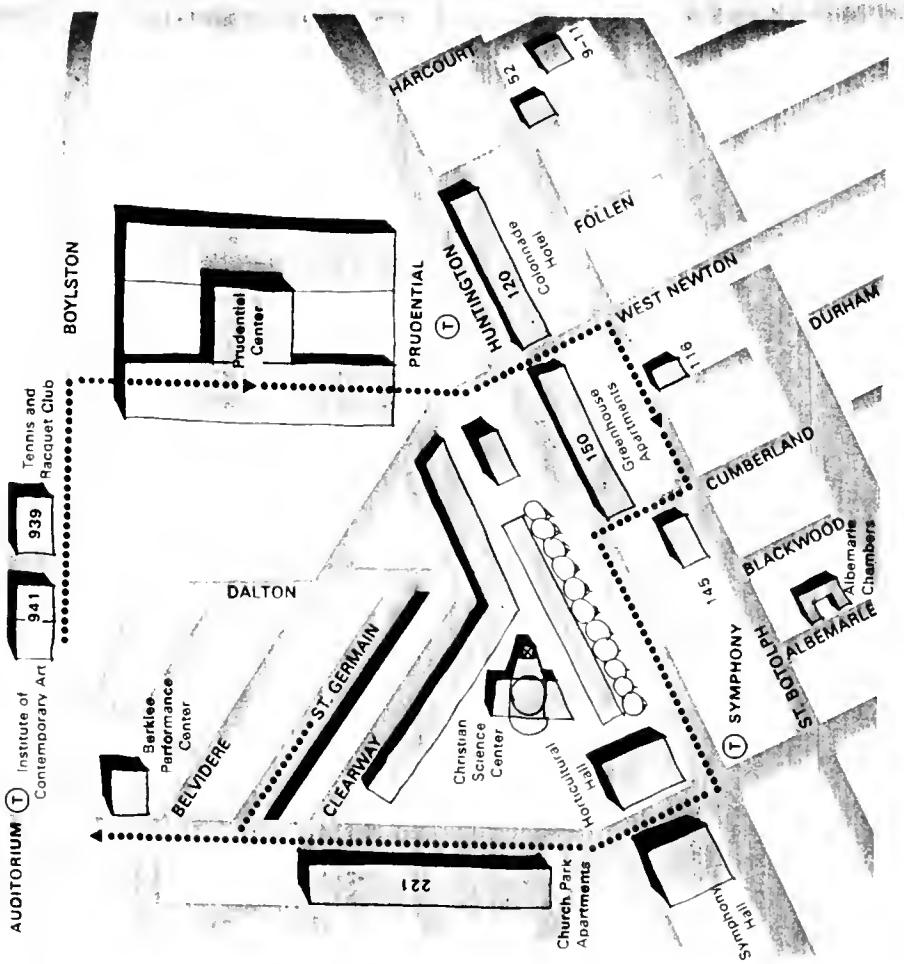
800 Boylston Street
Charles Luckman and A.
and Hoyle, Doran, and E.
begin 1959
public observation deck

A new scale was introduced into the Back Bay with the construction of Prudential Center, built over the expansive old railroad yards as one of Boston's early and controversial urban renewal projects. It was one of the first expressions of urban designer David Crane's later "capital 'web'" concept, which focused new high-density development along a spine while retaining the historic infill. The scheme has now filled out, with a spine of high-rise construction stretching from Prudential Center to Government Center.

In Prudential Center large free-standing masses—offices, hotel and apartments—hover over vast open plazas that conceal underground parking garages and at-grade parking areas.

they still present an oddly sinister and surrealist landscape. The shopping mall, too, has had to struggle for survival because of basic flaws in its conception. Raising it one level above the street, where it could be neither seen nor easily reached, was the first mistake. The apparent attempt to minimize pedestrian traffic past shops by placing commercial space on only one side of each wide walkway and separating the four already weak sections by more open space and revolving doors has presented a

Design of the plazas and the uses to which they might be put were never well considered and and restaurant.



challenge to the most magnetic merchandising. Heavy winds still funnel through the shopping arcades despite the addition of protective walls.

A major project has been undertaken in 1983-84 to develop solutions to the design errors and update the 1950s approach to function more successfully in the 1980s and '90s. Alterations may include infill construction and increased attention to both pedestrian and improved relation to the scale and architectural distinction of the Back Bay.

Tennis and Racquet Club 939 Boylston Street *Parker, Thomas and Rice, 1904*

Institute of Contemporary Art
Number 33
941 Boylston Street
Arthur H. Vinal, 1885;
renovation: Graham Gund Associates,
1975
Open to the Public



Tennis and Racquet Club

ets (not racketball), early forms of the modern game of tennis. Courts are housed behind the solid upper walls of patterned brick, circled by a clerestory of squarish windows just beneath the generous eaves of the hip roof. A monumental entrance with overscaled brackets, voussoirs, and laurel garland is set into the ground-floor brickwork, which has been treated like rusticated stone.

Engine and Hose House Number 33

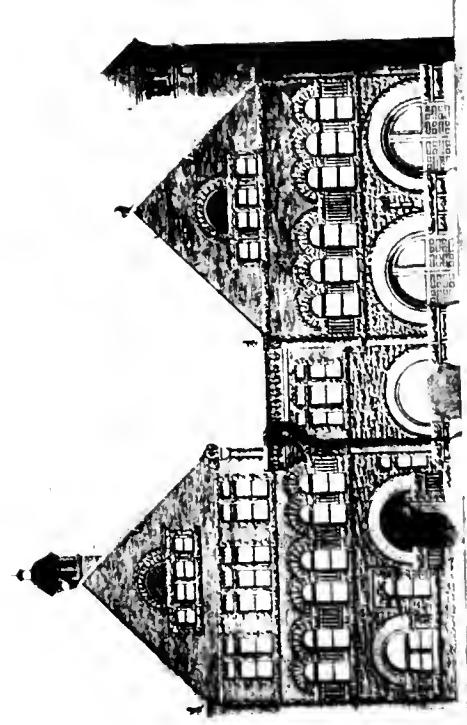
941 Boylston Street
Arthur H. Vinal, 1885;
renovation: Arrowstreet, 1971

Institute of Contemporary Art 955 Boylston Street Arthur H. Vinal, 1886; renovation: Graham Gund Associates, 1975

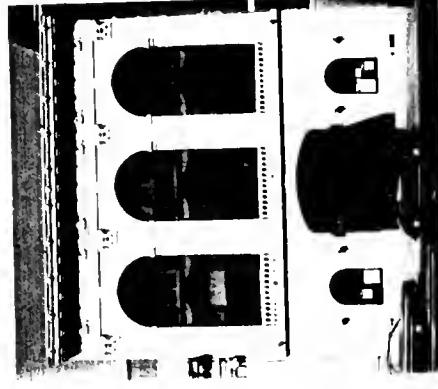
Open to the Public

These buildings were originally designed to serve as fire station, police station, and stable. Romanesque inspired, they feature round-arched windows and doorways with wide trim in both rough and smooth stone. The picturesque turret tower served as a hose drying tower. Renovation of the fire station replaced the windows with large clear sheets of glass, providing full view to gaily painted interiors.

The Institute of Contemporary Art was established in 1936 with the purpose of bringing contemporary art to the Boston cultural scene. After numerous temporary



Engine and Hose House Number 33 and Institute of Contemporary Art



Berklee Performance Center (Kibitz and Pep) 136 Massachusetts Avenue



Institute of Contemporary Art

renovation creates contemporary exhibit spaces on several levels. The

The Colonnade Hotel
120 Huntington Avenue
Irving Saisberg and Associates, 1971

The structural system for the building is boldly expressed in its round reinforced-concrete columns, which rise to the top, giving the hotel a simple dignity normally not found in this building type. Within the uniform grid the var-

ied requirements of three hundred guest rooms, a 260-car parking garage, and public facilities have been neatly fitted. Paired columns define the off-center entrance. The exposed concrete has a light sandblasted finish similar to that of the Christian Science buildings across Huntington Avenue.

Greenhouse Apartments
150 Huntington Avenue
Cossutta and Associates, 1980–1982



Colonnade Hotel



Greenhouse Apartments

create varied apartment interiors with considerably more interest than the standard boxy rooms. The apartments consist of two twelve-story buildings connected by a four-story atrium or greenhouse. The complex contains 322 apartments and underground parking for 214 cars.

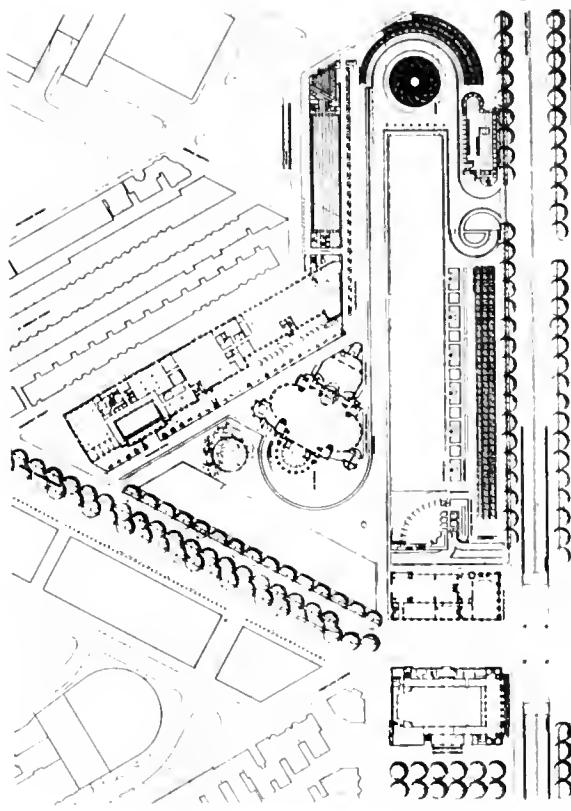
Christian Science World Headquarters

Huntington Avenue
Massachusetts Avenue at

The most monumental public space in Boston has been created in the Christian Science complex. The development began modestly, with the small square-towered Romanesque church by Welch, which now seems to be tacked onto the back. The mammoth "addition" by Brigham and Beman, basically a Classical Revival basilica, is designed to seat five thousand people and has the largest pipe organ in the western hemisphere, an Aeolian Skinner manufactured in Boston.

It was not until the Pei-Cossutta involvement, however, that the complex assumed its truly monumental scale. Until the late 1960s a row of residential and commercial buildings along Massachusetts and Huntington Avenues obscured

the small square-towered Romanesque church by Welch, which now seems to be tacked onto the back. The mammoth "addition" by Brigham and Beman, basically a Classical Revival basilica, is designed to seat five thousand people and has the largest pipe organ in the western hemisphere, an Aeolian Skinner manufactured in Boston.



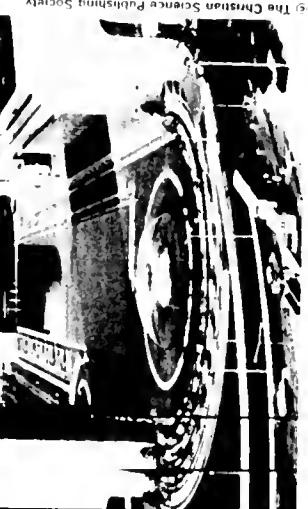
Site plan, Christian Science World Headquarters

behind it. It also creates a back-drop for the plaza and its nearly seven-hundred-foot-long reflecting pool. The tower is a vertical focus balancing the dome and terminating the plaza. Access to the underground parking garage is nicely worked into the plaza with minimal visual and functional interference. At the southwest corner of the plaza the quarter-circle Sunday School both screens Horticultural Hall and connects the Huntington and Massachusetts Avenue faces.

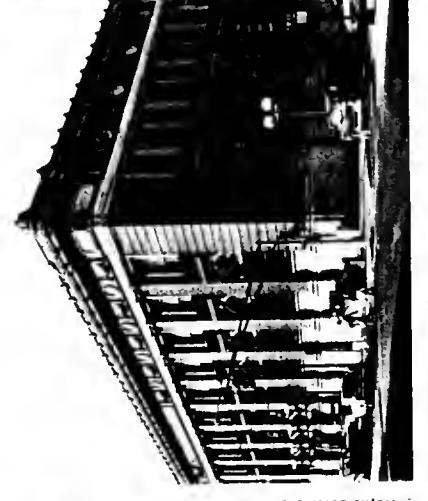
Throughout, the concerns have been largely with form and space, in the Renaissance and Baroque traditions, not with the human use of the space. It is instructive to compare this important piece of urban design with the Public Garden, the Charles River Embankment, Harvard Yard, or Quincy Marketplace, all soft people places which still have strong formal qualities.



Church Park Apartments



Christian Science World Headquarters



Horticultural Hall

partner to the more sedate Symphony Hall across the street but is far less restrained, with overscaled pilasters, garlands, and wreaths. The large exhibition hall is expressed on the exterior by the tall archway beneath a pediment. The brick of the giant corner pilasters has been set in the manner of large rusticated stones. Edmund March Wheelwright was the city architect of Boston and designed a number of buildings, including the

New England Conservatory and the Massachusetts Historical Society.

Horticultural Hall

300 Massachusetts Avenue
Wheelwright and Haven, 1901
National Register of Historic Places

The Massachusetts Horticultural Society was founded in 1829 to advance the knowledge and practice of horticulture. Besides having one of the finest horticultural libraries in the country, it conducts many activities, including workshops, information services, and an annual spring garden and flower show. Their grandiose English Baroque building is an appropriate

Symphony Hall, along with Horticultural Hall, Jordan Hall, the Huntington Avenue at

McKim, Mead, and White, 1900
National Register of Historic Places

Symphony Hall

Massachusetts Avenue at
Huntington Avenue
McKim, Mead, and White, 1900
National Register of Historic Places

Symphony Hall, along with Horticultural Hall, Jordan Hall, the Huntington Avenue at

Boston Opera House (now demolished), and the Museum of Fine

Church Park Apartments and Garage
221 Massachusetts Avenue
The Architects Collaborative, 1973

all but the dome of the church. Their plan demolished these obstacles and made geometric sense of what had been built, much in the way Bernini's piazza for St. Peter's in Rome monumentalized an already existing building. A large semicircular portico was constructed of limestone to form the new main entrance on the Massachusetts Avenue facade.

The Colonnade Building, seemingly inspired by Le Corbusier's highly sculptural Chandigarh with its deep recesses and trough roof, screens the chaotic urban fil-

seats are jealously guarded and handed down from generation to generation, so many of the best seats have been in the same families for fifty years or more.

St. Botolph Street Area

St. Botolph Street was named for the sainted monk for whom Boston, England (a contraction of "St. Botolph's town") was named. During the filling of the Back Bay from 1857 until 1882, the triangular area surrounded by the Boston-Albany railroad tracks on the north, the Boston-Providence on the south, and Massachusetts Avenue on the west remained unfilled. In 1871 the land was sold to the Huntington Avenue Land Trustees, who subdivided it into lots and sold them at auction. Speculative builders began building houses there in the 1880s, near the Massachusetts Avenue end of the triangle. The early brick row houses were single-family dwellings, but by the 1890s they were mainly four-family flats.

From the beginning the area has had a somewhat Bohemian atmosphere because of the artists, writers, and musicians who were attracted there. Among the artists and writers who have lived or worked in the area were sculptor Bela L. Pratt, poet Edwin Arlington Robinson, and writer Philip Henry Savage. A painting of the street, "Noontime, St. Botolph," by the New York painter George Benjamin Luks (known as "Lusty" Luks" for his earthy subjects) hangs in the Museum of Fine Arts.

As described in the Museum's slide catalogue, "Ochre-brown and red-brick houses with their purple and white striped blinds are streaked with purple shadows. An ice man, in yellow, walks in the pink and yellow street beside green grass."

Harcourt Street was and still is the location of the Harcourt Bindery (9-11 Harcourt), which practices the art of hand binding of books. Also on Harcourt Street is the stained-glass studio of master craftsman Charles Connick, now operated by his successors. Since its founding in 1912 the studio has made about 40,000 stained-glass windows, mainly religious, including those for St. Patrick's and St. John the Divine in New York.

Connick's book *Adventures in Light* was praised by architects and critics both in Europe and America. Following Connick's lead, another stained-glass shop, the John Terrance O'Duggan Studio, opened in 1935 in a house at 116 St. Botolph Street and continues today.

Throughout its history and up to the present time the area has had an interesting mixed-use character combining residences, businesses, a series of schools, and light industry. The railroad-track barriers kept it separated from the Back Bay until the development of the Prudential Center. Thus its orientation was toward Massachusetts Avenue and, over several bridges, to the South End. The re-developed Southwest Corridor will



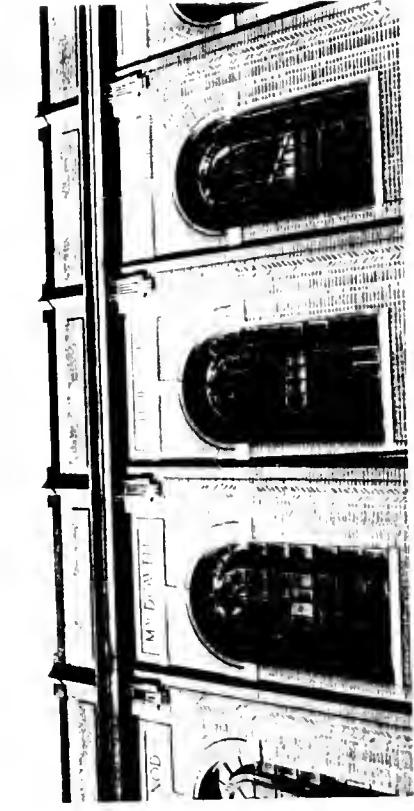
Symphony Hall

Arts, made up Boston's new Fenway cultural center at the turn of the century. Henry Lee Higginson, founder of the Boston Symphony Orchestra in 1881 and its major benefactor, wanted the new Hall to be one of the finest in the world. He insisted that a young assistant professor of physics at Harvard, Wallace Clement Sabine, be consulted on the acoustics.

Sabine was one of the first to study acoustics in a quantitative way and was so sure of his scientific basis that he guaranteed the hall would be acoustically perfect. Fortunately, he was correct and the result is a Stradivarius among concert halls. Modeled after the Leipzig Gewandhaus, the interior concert hall space is basically a

double cube. Plentiful high-relief ceiling ornament, wall niches with statuary, and 2,631 hard seats resting on resilient wood flooring provide the resonance and reflectivity needed for a rich, sonorous hall. The shallow balconies prevent any acoustically dead spots. McKim, Mead, and White's design in the Italian Renaissance style is serviceable and properly focuses on the concert hall.

Bostonians cherish their Symphonies, support it generously, and treat it much like an heirloom. The best opportunity for visitors to see the legendary old Boston families is at the Friday afternoon Symphony concert, which is as much a social as a musical event. The Friday-afternoon subscription



Musicians' Mutual Relief Society Building

further reduce the barriers between the South End and the St. Botolph Street neighborhoods.

Musicians' Mutual Relief Society Building
now Boston Shakespeare Company
52 St. Botolph Street
*Cabot and Chandler, 1886,
renovations: Maher and Winchester,
1983
Eisenberg Haven Associates 1982*

This neoclassical brick hall resembles a simpler version of Horticultural Hall (see 300 Massachusetts Avenue, p. 297). Above the large arched windows with keystones, the names of composers are carved in stone beneath the cornice. Separating each pair of composers is a decorative stone lyre at the top of a pilaster. The building was originally the Allen Gymnasium Company, but was converted and newly ornamented for use by the Musicians' Mutual Relief Society

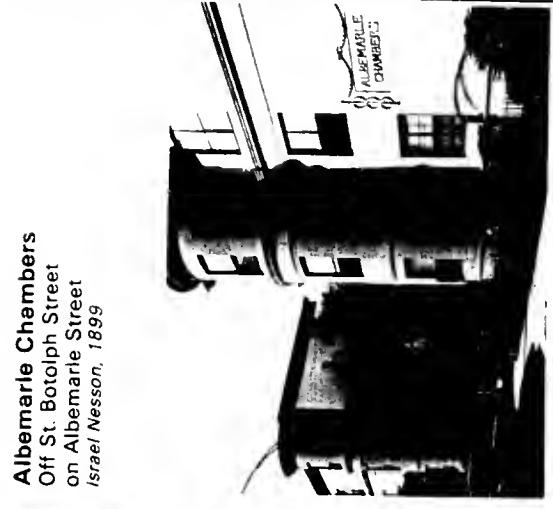
in 1913. It housed a large meeting hall, offices, and later a restaurant, barber shop, and billiard alcoves. The building was conveniently located for musicians of the Boston Symphony. The Boston Shakespeare Company is now located here.

The School-House Condominiums
145 St. Botolph Street
*Edmund March Wheelwright, 1891,
reuse: Graham Gund Associates, 1980*



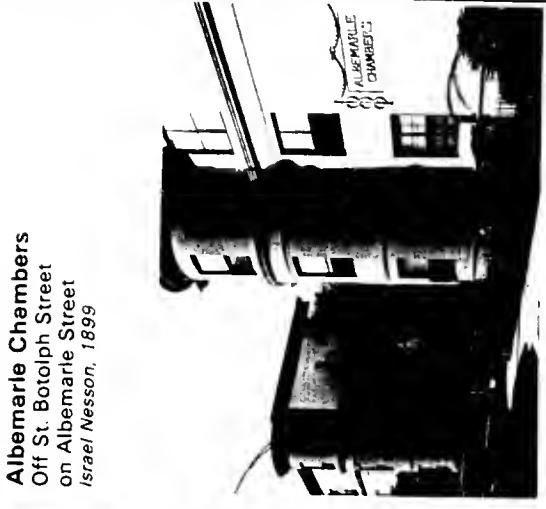
Lobby, The School-House

the large windows. Six units—three flats and three duplexes—are located in the trussed flat hip roof where recessed outdoor decks and windows have been added. The entrance lobby has been treated as a work of art one walks through, rather than as a conventional lobby to be decorated with art. The building was the first in the area to use buff-colored brick.



Albermarle Chambers

Although this group of twelve "three-decker" apartments were designed as modest tenements, the bowfront facade about a courtyard provides unexpected amenity. A purely ornamental Dutch gable projects above the central facade while swags, wreaths, and pilasters in a Classical vein ornament the simple facade.

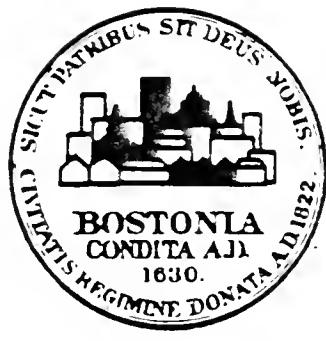


Albermarle Chambers
Off St. Botolph Street
on Albermarle Street
Israel Nesson, 1899

St. Botolph Area

Saint Botolph Area

District Study Committee Report



Boston Landmarks Commission

INTRODUCTION

The St. Botolph Study Committee hereby transmits to the Boston Landmarks Commission its report on the designation of the St. Botolph area as an Architectural Conservation District. The work of this Committee was initiated in 1978 when a petition was submitted by the St. Botolph Citizens Committee, Inc. to the Boston Landmarks Commission, asking that the Commission consider designating the St. Botolph area as an Architectural Conservation District under the provisions of Chapter 772 of the Acts of 1975. The purpose of such a district is the recognition and protection of the architectural and historical characteristics which make an area unique.

As a result of the petition, and at the request of the Boston Landmarks Commission, the Mayor appointed, and the City Council confirmed, a Study Committee to make recommendations to the Commission on the proposed district.

The St. Botolph Study Committee, consisting of Study Area residents and members of the Commission, began working together in 1979 to evaluate the architectural and historic significance of the area, the potential boundaries of an Architectural Conservation District, and the kinds of design guidelines which would ensure the protection of the area. The Committee was assisted by Marcia Myers, Executive Director of the Boston Landmarks Commission, Judith McDonough, Survey Director; and John Harrell, formerly, Preservation Architect for the Commission.

All Study Committee meetings were held in the St. Botolph Study Area and were open to the public. In addition, the Study Committee reported its progress to the general membership of the St. Botolph Citizens Committee, Inc. at its regularly-scheduled monthly meetings. In September of 1981, having reached tentative conclusions on the matters before it, the Study Committee held two special meetings to which all property owners and residents in the Study Area were invited. Since these meetings, the Committee has finalized its recommendations for submission to the Boston Landmarks Commission.

SUMMARY: STUDY COMMITTEE RECOMMENDATIONS

The St. Botolph Study Committee has concluded that the St. Botolph area is architecturally significant as a substantially intact area of the late 19th century Victorian style buildings, represented by the Richardsonian Romanesque and Queen Anne, and as an extension and completion of the Back Bay, one of the nation's most architecturally important neighborhoods. It is also historically significant for its contributions to the arts and crafts, particularly stained glass design and bookbinding, still taught and practiced in the neighborhood nearly a century later.

Therefore, the Study Committee has recommended that an area roughly consisting of St. Botolph Street from Massachusetts Avenue to Harcourt Street, including cross streets of one or two blocks in length between Huntington Avenue and the Southwest Corridor and including portions of Massachusetts and Huntington Avenues, be designated as the St. Botolph Architectural Conservation District. For complete description of boundaries, see Chapter I.

The Committee further recommends that the Standards & Criteria which have been prepared to guide future physical changes to buildings within the district to protect the architectural integrity and character of the area be adopted.

Report of the St. Botolph Study Committee
on the Potential Designation of
St. Botolph Area
as an
Architectural Conservation District
under Chapter 772 of the Acts of 1975
Boston Landmarks Commission

Approved: Marcia Myers Sept 15, 1981
(Executive Director) (Date)

Approved: Roger P. Lang Sept 15, 1981
(Chairman) (Date)

The Committee further recommends that a district commission consisting of district residents and members of the Boston Landmarks Commission be appointed to review exterior changes to buildings in the district.

Study area residents on the Study Committee on who actively participated:

Stacey Christy	Stephanie Pendleton	Terrence Geoghegan
Patricia Geoghegan	Joanne Warshaver	Robert Bradley
Donna Jonas	Nancy Burns	Joseph Nevin
Helen Bohn Jordan	Sally Perry	Alan Agnitte
Scott Ferguson	Susanne Scott	Sarah Jolliffe
Daniel Cushing		

Boston Landmarks Commission representatives on the Study Committee:

Romas Brickus
John F. Cooke
Susan S. Davis
Luix Overbea
Henry A. Wood

I. LOCATION AND BOUNDARIES OF PROPOSED DISTRICT

1.1 The proposed St. Botolph Architectural Conservation District is located in the St. Botolph area which lies between the Back Bay and South End sections of Boston.

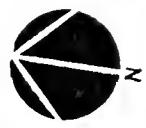
The area to be included in the proposed District shall be bounded on the north by Huntington Avenue, on the east by Harcourt Street, on the south by the Southwest Corridor right-of-way, and on the west by Massachusetts Avenue.

This boundary encompasses all properties fronting on both sides of the following streets: St. Botolph, Albemarle, Blackwood, Cumberland, Durham, West Newton, Follen, and Garrison. In addition, this boundary encompasses all properties fronting on the east side of Massachusetts Avenue, the south side of Huntington Avenue, and the west side of Harcourt Street, and extends to and includes the curblines.

1.2 Map showing location and boundaries of Proposed District.
Attached.

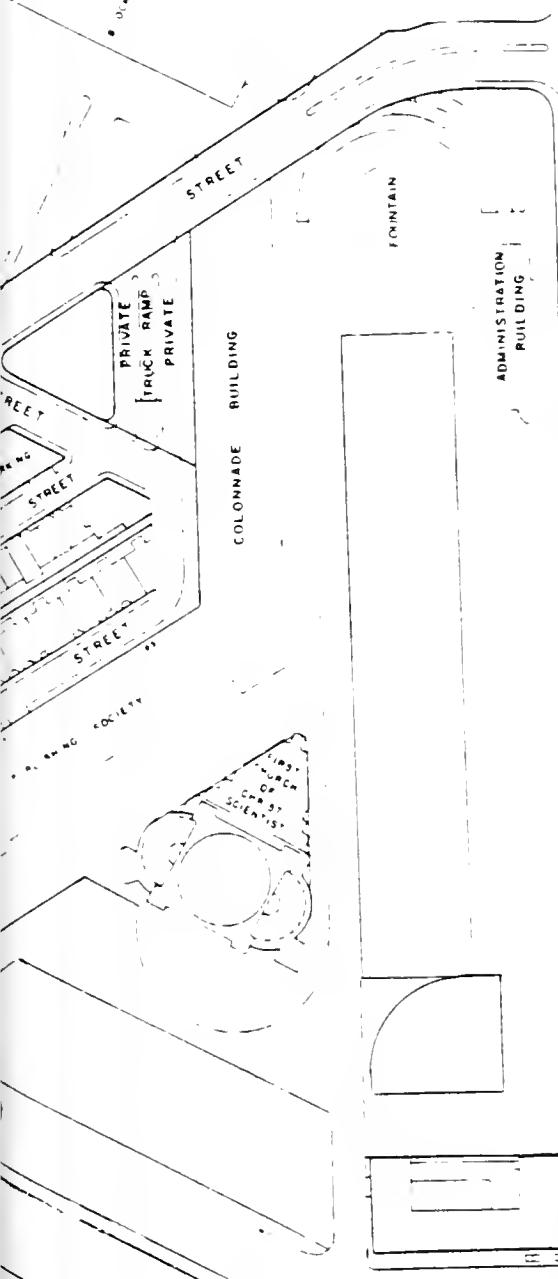


SAINT BOTOLPH AREA ARCHITECTURAL
CONSERVATION DISTRICT



1"=200'

9/81



II. DESCRIPTION OF PROPOSED DISTRICT

The proposed St. Botolph Architectural Conservation District is a small, visually and geographically cohesive, twelve-block area of predominantly red brick residential row houses built during a two-decade period from 1881-1902.

St. Botolph Street runs the length of the rectangularly-shaped area and together with the alphabetical arrangement of its side streets which cross or from a "T" with St. Botolph, the cohesiveness of the area is further enforced. Two major arteries (Huntington and Massachusetts Avenues), the Southwest Corridor (Boston-New York-New Haven Railroad), and the Copley Place site define the edges of the area and lend a sense of self-containment. The relatively flat topography reflects the area's origin as filled land.

Of the 216 buildings original to the area and still standing, 210 were built as residential and 6 as non-residential structures. The buildings range in height from two to seven stories, with the great majority three stories or four stories (211). Most were constructed of red brick (167).

The majority of residential structures (132) were built as three-story single-family row houses of either red brick (109), yellow brick (15), or brownstone (9). Sixty-three were built as four-story multi-family row houses of either red brick (56), yellow brick (4), or light-colored stone (3); of these, nine were built in double-row fashion. Also built for multiple-family use were two five-story double-row buildings of stone; a group of 12 three-story row houses of stone, arranged in an elliptical fashion framing a courtyard within; and a seven-story "family hotel" of light-colored stone.

Most of the residential row houses were built on small lots ranging in size from about 1,600-2,600 square feet (or from 1/25 to 1/17 of an acre). They are generally uniformly set back from the public sidewalk approximately nine feet which allows for a small yard area beneath the bow. A short walkway leads to a short flight of stone steps to an oftentimes arched entryway, friendly and inviting by its close proximity to the street. The majority of yards today are planted or landscaped and are enclosed by a short iron fence. Flowering fruit and shade trees line concrete sidewalks.

While the majority of the blocks are uniform in height and building material, several blocks (most notably along the length of St. Botolph on the odd side) vary in height between three- and four-stories and in material and color from rows of red brick to yellow brick and brick to stone. Rooflines also vary within and between blocks from mansard to turreted to stepped to flat.

The varying attention to design detail on the facade and at cornice level, the arrangement of entryways and bows, and the multi-shapes of the bows provide a variety of pattern, texture, and rhythm. The architectural styles are generally mixed but include a range of late Victorian with elements of Richardsonian Romanesque, Queen Anne, and Classical Revival. This lack of uniformity, without loss of integrity, reflects different architects and periods of construction and creates interest and charm.

Over the last 100 years, only two of the original 210 residential buildings have been converted in their entirety to non-residential use (one to a stained glass studio and one to a restaurant). Only five have been partly converted,

at the first story or basement levels (laundry, locksmith, convenience store, church, and electrician's shop). Three other buildings house limited professional offices but these are not readily apparent from the street except by signage.

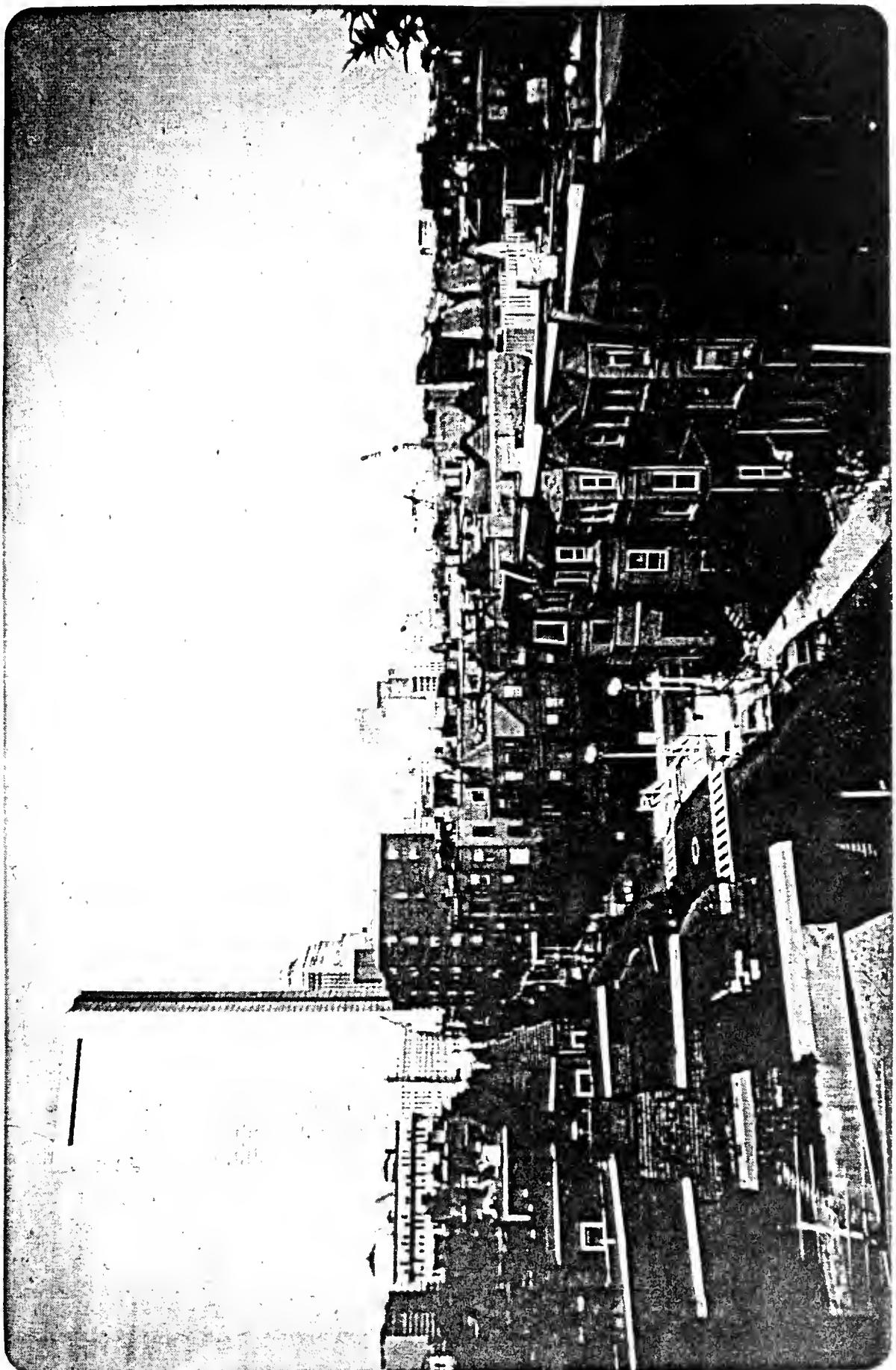
Over the years, many of the single-family houses and four-family "flats" were subdivided into smaller units or became rooming houses. During the past decade this trend has reversed and a number have been restored to their original occupancy. Occupancy of property by owners is increasing.

Of the six non-residential buildings original to the area and still standing, five remain non-residential but use has changed. The three-story red brick gymnasium has long since been converted to an art school and musicians' hall and headquarters. Two four-story red brick buildings, originally used for "light manufacturing", have long housed a well-known stained glass studio and book bindery, as well as office and work space for architects, graphic designers, etc. One of the red brick classroom buildings is now used as a church and the other primarily for storage. The public elementary school house has recently been converted to housing. With the exception of the yellow brick schoolhouse, all the non-residential properties were built at the in-town end of the rectangularly-shaped study area.

Almost all of the original buildings in the area are in good to excellent repair, reflecting the pride and concern residents have for their neighborhood. Major changes to the front exteriors have been limited primarily to the seven buildings converted from residential to partial or total non-residential use. Unfortunately, many of the row houses have lost stained glass above windows and around doors, and some outer sets of wood doors have been discarded.

During the 1970's, a block of buildings on St. Botolph between Follen and Garrison Streets was taken down and replaced by an eight-story red brick apartment house for senior citizens. During the late 1960's and early 1970's, close to one hundred, primarily four-family, brick row houses were demolished along the Massachusetts and Huntington Avenue edges of the Study Area. Today, along Massachusetts Avenue, is a 16-story apartment building for senior citizens (Symphony Plaza East) and an undeveloped parcel of land; along Huntington Avenue, a two-story motel (The Midtown), a soon-to-be-completed 12-story market-rate apartment building (The Greenhouse), a 10-story hotel (The Colonnade), and another undeveloped parcel of land.

While these edges of the study area contrast sharply in height, material, color, texture, and design with the 19th century three- and four-story inner core neighborhood of red and yellow brick row houses, they at the same time, frame and enhance the beauty of the past within. One need only take a few steps from the Avenues into the heart of the St. Botolph area to experience a stepping back in time to a simpler, most tranquil existence.



III. SIGNIFICANCE OF PROPOSED DISTRICT

3.1 General History

The St. Botolph area was formed during the large-scale reclamation of Boston tidal lands which took place during the Nineteenth Century. Although filled as part of the Back Bay filling operation, from its inception, the St. Botolph Street area has been different in character, purpose and ambience from the area bounded by the Boston Public Gardens, Beacon Street, Boylston Street and Charlesgate East - that which is referred to as Back Bay Proper.

The original scheme (proposed by the State Legislature in 1814) for what was known as Roxbury Flats was to construct mill dams along the present line of Beacon Street from Charles Street to what is now Kenmore Square. A toll road (present Beacon Street) opened in 1821 and ran along the length of the dam. A cross dam connected it to Gravelly Point in Roxbury. That cross dam follows the approximate course of the current Massachusetts Avenue. The theory for the building of the dams was to power mills and industry with the tidal currents, providing an industrial community within reach of the city limits.

The expectation of those industries far exceeded the actuality. Only two city mills and some small industry were in operation when the railroads began to build across the Back Bay marshes in the 1830's. The Boston and Worcester line, later known as the Boston-Albany, intersected the marshes from Northwest to Southeast; and the Boston-Providence (later to become the Boston-New York-New Haven), built tracks from Southwest to Northeast. The triangle formed by the intersecting railway lines had its base at present Massachusetts Avenue and its apex at Copley Square. Instead of providing the city with a major industrial center, the under-utilized mill dams provided instead a large area of mud flats that produced foul smells.

For public health reasons as well as to accommodate the needs of a burgeoning society, the decision was made in 1857 to fill in the Back Bay area to provide space for the expansion of the city. After a great deal of controversy between the legislatures of the Commonwealth and the City of Boston, it was determined that the Commonwealth of Massachusetts would hold title to all the filled lands between the Charles River and Boylston Street from Arlington to Fairfield, and that the Boston Water-Power Company would hold claim to the rest of the Back Bay.

The filling of the Back Bay provided the opportunity for urban planning and residential design as it never had previously been known in Boston. On the practical side, it provided an opportunity to fill the need for housing close to the center city (in 1800, Boston had about 25,000 citizens; by 1850, about 140,000). Between 1857 and 1871, Back Bay Proper was filled to Exeter Street; by 1882, Back Bay was filled to the Fenway in the west and to the Boston-Providence railroad line in the south.

In 1873, the Massachusetts Avenue edge of what would become the St. Botolph area was laid, followed by the Huntington Avenue edge in 1875. Copley Square had begun to fill in. The new Old South Church was completed in 1874. The Museum of Fine Arts moved to Copley in 1876, occupying a site donated by the Boston Water-Power Company (present site of the Copley Plaza Hotel). A new Trinity Church was built in 1877.

While Back Bay Proper was being developed, the triangular section of land bordered by the Boston-Albany on the north, the Boston-Providence on the south, and Massachusetts Avenue to the west was purchased at auction from the Boston Water-Power Company by the Huntington Avenue Lands Trustees in 1871. The land was filled and ready for development in 1879.

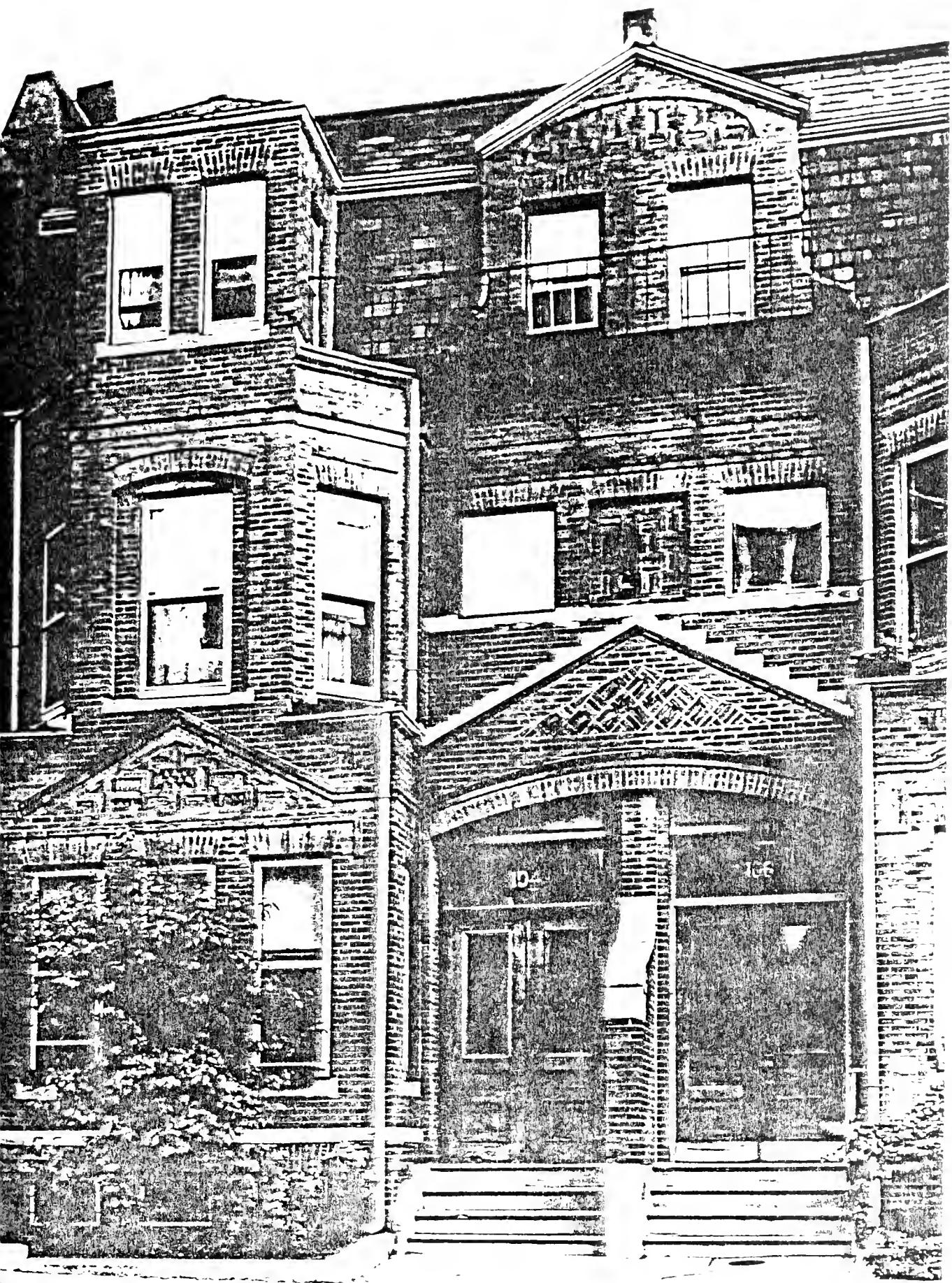
In the South End, West Newton Street had been laid to the Boston-Providence as early as 1869 but was not extended to Huntington Avenue until 1878. The following year, in January of 1880, the out-of-town end of St. Botolph Street, from West Newton to Massachusetts Avenue was laid, along with Albemarle, Blackwood, Cumberland and Durham Streets. St. Botolph Street was named for St. Botolph's Church in Boston, England.

In 1881, West Newton Street was further extended across Huntington Avenue to the Boston-Albany (present site of the Prudential Center). On the Boston-Albany side of Huntington at West Newton Street, the Massachusetts Charitable Mechanics Association building was erected in 1881-1882. At the time, the Mechanics Building was the only structure on Huntington Avenue south of Exeter Street.

It was within this context that the development of the St. Botolph area as a residential community began. Lots of land were sold at auction (as had been the practice in the Back Bay area since 1861), sometimes at the Mechanics Building. On July 26, 1881, the first permits to build in the St. Botolph area were approved. These permits were issued to Ivory Bean, owner-developer, who employed architects Joseph R. and William P. Richards to build three blocks of houses on the even side of West Newton from the Boston-Providence, along St. Botolph to Durham, and from Durham back to the Boston-Providence, in U-shape. The next permits to build were approved in 1882 and issued to the same developer-architect team who built a block of houses on the opposite side of West Newton from the Boston-Providence to St. Botolph Street.

This was the beginning of the building of the St. Botolph area. That winter (1882), the in-town end of St. Botolph Street was laid from West Newton to Harcourt, along with Follen, Garrison, and Harcourt Streets. Garrison Street was named for William Lloyd Garrison, abolitionist leader and publisher, who had died several years earlier.

In the years 1884-1885, West Newton was completed and both sides of St. Botolph from West Newton to Cumberland were built, thus filling in solidly from the West Newton-St. Botolph-Durham nucleus. It was during this period (1884) that St. Botolph Street was extended to Irvington Street (present site of Copley Place).



During the remainder of the 1880's, the odd side of Durham and both sides of Cumberland were built, as well as sections along St. Botolph. By this time, half of the St. Botolph area had been developed and nearly 90% of the structures were designed as single-family homes. (Also built during the latter half of the 1880's were the Massachusetts and Huntington Avenue edges of the St. Botolph area, consisting primarily of four-story four-family flats, but including other uses such as the Elysium Club, the American Legion of Honor, and family hotels).

In 1891 a public elementary school was built, introducing for the first time yellow brick to a previously all red-brick neighborhood. During the 1890's the remainder of the St. Botolph area was built. In contrast to the 1880's, the vast majority of the buildings of the 1890's were four-story flats and other multi-family housing and the use of lighter colored materials reflected the decline of the Victorian style and the emergence of the Classical Revival.

During the building of the St. Botolph area, the S.S. Pierce building had been built in 1887 (present Copley Place site) and the Boston Public Library in Copley Square in 1895. By the close of the building of the St. Botolph area, a "westward movement" along Huntington Avenue had begun to occur. Horticultural Hall was built in 1900-1901; Symphony Hall in 1900; the Chickering piano factory in 1901 (next to Horticultural Hall); the Conservatory of Music in 1902; the Opera House in 1908. While the Copley Square area had been termed the major intellectual and religious center of Boston in the mid-1880's, clearly this center had expanded westward toward the Fenway by the first decade of the 1900's, leaving its mark on the future history of the St. Botolph area.

3.2 Historical Associations

From the period of its development, between 1881 and 1908, through to the present day, the St. Botolph neighborhood has been a living and working environment for artists, writers, and musicians and craftspeople. In addition, a number of schools teaching arts and crafts have flourished in the area during its century-long existence.

Today, the fashioning of ecclesiastical stained glass and the binding of books by hand with fine leathers are rare skills. Yet these crafts are still practiced commercially in the St. Botolph neighborhood in virtually the same locations where businesses were originally established for them during the last decade of the 1800's.

"In turn-of-the-century Boston, the arts of the book enjoyed a certain prominence...and interest in books--especially fine books--ran high."¹ To take advantage of this active market for hand-bound volumes stimulated by the Arts and Crafts movement in England at the end of the nineteenth century and by the formation of the Society of Arts and Crafts in Boston in 1897, Huegle, Quinby & Company, set up shop at 17 Harcourt Street. At the time, it was one of 47 bookbinderies in Boston. By 1902, the company's advertisements used the phrase, "Proprietors, Harcourt Bindery," thus creating the name that continues in use for the only hand-bindery still in existence today in North America.

In 1916 the Harcourt Bindery moved to 9-11 Harcourt Street, where it remains in business, using equipment dating back to the founding of the company in a turn-of-the-century ambience.²

The craft of hand-binding, leather work and finishing is not only still carried on commercially at the Harcourt Bindery, it is also taught there, and has been since 1900. Special workshops today also deal with leather repair, hand backing, edge gilding, box making and hand marbling of paper. "The spirit of the Arts and Crafts movement and the individual approach to hand work in the book arts have been maintained in Boston by the efforts of many, including the craftsmen in the Harcourt's proud history."³

Within the same structure as the Harcourt Bindery at 9-11 Harcourt Street (known as the Franklin Building and designed in 1890 by Charles F. Marr) is the internationally renowned stained glass studio, Charles J. Connick Associates. Master craftsman Charles J. Connick founded the studio at this location in 1912.

Currently, "Connick's craftsmen, working in the style of medieval artisans," are completing a window for a church on Martha's Vineyard. This window is order number 5,829 for the 69-year old studio. "Perhaps 40,000 individual windows have been built at Connick since 1912, most of them ecclesiastical and installed in churches, chapels and cathedrals across America. Their original drawings are numbered, rolled and stored where they can be found if a window delivered in 1922 is destroyed by vandals in 1981."⁴ Works by the studio adorn such major cathedrals as St. Patrick's and St. John the Divine in New York and Grace Cathedral in San Francisco, as well as chapels at Princeton University and Boston University.

Charles J. Connick, who died in 1945, was the recipient of an honorary PhD. from Boston University and an honorary M.A. from Princeton. He was also an Honorary Member of the American Institute of Architects and of the Boston Society of Arts and Crafts. He started the magazine, Stained Glass and his book, Adventures in Light and Color, was hailed by critics and architects on both sides of the Atlantic:

Adventures in Light... is the work of the modern master...whose stained glass windows have brought into contemporary churches... some of the ecstatic brilliance of the early medieval windows.

Lewis Mumford
The New Yorker

...[Connick] and his fellow craftsmen hereabouts are making Boston glass as famous as Boston clippers were in another age...

Editorial
The Boston Herald

...This book will be the masterpiece of my library, and it is indeed the masterpiece among books devoted to stained glass. I am so happy to have it that my short knowledge of your language is far unable to express all I want to write.

J. Manoury
Resident Architect of Chartres Cathedral

One of the things in which I take the most personal pride is the fact that I have been permitted to associate myself with that restoration to honor and fame of the great art where you, yourself, have played the leading part...

Ralph Adams Cram
Architect, Boston

Continuing the tradition of craftsmanship housed in the Franklin Building are present-day quarters of a photography lab, a printer, a graphics studio and architectural firms.

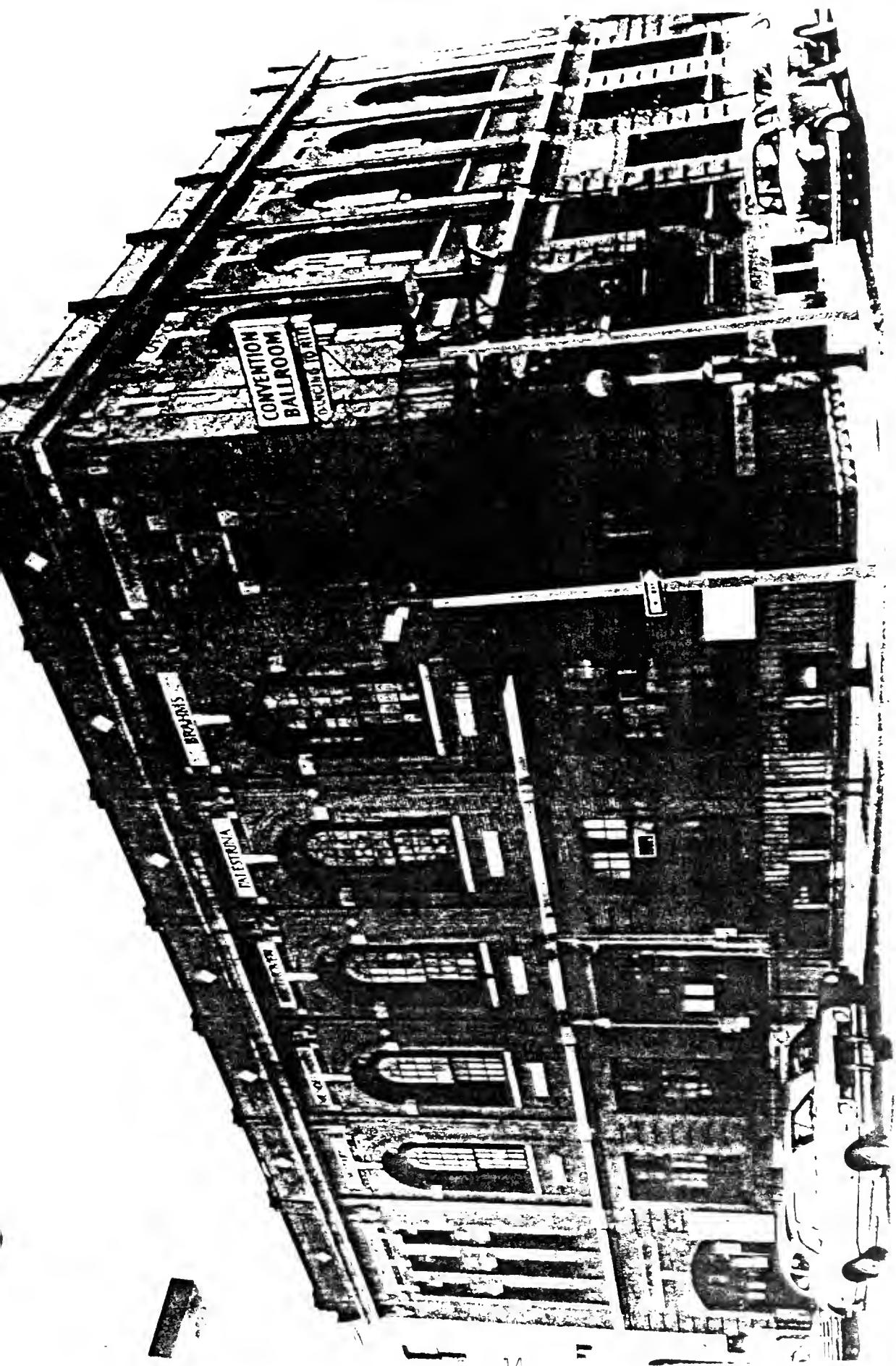
In 1935, a second stained glass studio opened in the St. Botolph neighborhood. During that year, Francis B. O'Duggan requested occupancy for "designing memorial windows" at 116 St. Botolph Street, a residence since the building had been constructed in 1881. Since the mid-1930's, this building has remained in the hands of the O'Duggan family, and has been operated as a stained glass manufactory under the name John Terrence O'Duggan Studio. In the early years of this studio's operation, 99 percent of its business was with churches, including the Catholic Cathedral in Worcester, MA. With the decline of church construction in the last sixteen years, the studio has taken on more residential jobs, and often handles repairs of the considerable amount of domestic stained glass still in existence in the neighborhood.

In addition to the bookbinding school at the Harcourt Bindery, other schools in the area focusing on the arts have included the Lowell School of Practical Design, established in 1872 on Garrison Street, and the Vesper George School of Art, started in 1924 and still in existence at 42-44 St. Botolph Street.

An offshoot of M.I.T., the Lowell School was started with the purpose of promoting industrial design in the United States. Its sophisticated weaving looms were capable of producing commercial-sized fabrics, and the school was regularly supplied with textile novelties from Paris.

The original curriculum of the Vesper George School, founded by George Lincoln Vesper, offered drawing, painting, costume design, illustration, interior design, leaded-glass making, theatre crafts and mural painting. The school itself once awarded a scholarship for further studies at Fontainebleau.⁶

The small commercial building at 5-7 Harcourt Street, designed by the firm of Parker, Thomas & Rice in 1908, was originally constructed to accommodate an "industrial school." Subsequent schools to occupy the



property were the Floyd Training School for manual arts, 1918; the City of Boston School of Occupational Therapy, Inc., 1927; the (private) Boston School of Occupational Therapy from 1930-53; and Chamberlayne, Jr. College, which used the building for classrooms from 1965-75.

Between Follen and Garrison Streets on St. Botolph Street once stood buildings which housed (in succession) the Massachusetts College of Pharmacy, the Boston University School of Arts and Letters and the Massachusetts Bay Community College. Since 1972, this site (originally numbers 60 to 84, now number 70) has been occupied by St. Botolph Towers, a Federally-financed complex housing senior citizens. The St. Botolph Citizens' Committee (incorporated in 1965) participated in the review of designs for the building by Ganteaume & McMullen, Inc., in order to insure an aesthetic interface of old and new structures.

Early on in the area's history in 1891, an elementary public school was built for the neighborhood at 145 St. Botolph Street. Designed by Edmund Marsh Wheelwright, then City Architect, this school building, named for Charles E. Perkins, was recycled into condominiums by the architectural firm Graham Gund Associates in 1980.

It is often conjectured that artists and writers were drawn to the St. Botolph neighborhood not only by the artists' lofts that once stood between Harcourt and Irvington Streets, but also by its proximity to the Museum of Fine Arts (originally in Copley Square; moved to its present location in the Fenway in 1909) and the Boston Public Library (constructed in Copley Square in the 1880's).

On the basis of this theory, it is possible that the construction of Symphony Hall in 1900 within a few blocks of the neighborhood was a major factor in the purchase of part of a building now numbered 52-56 St. Botolph Street by the Musicians' Mutual Relief Society early in the 1900's. This building, designed by Cabot and Chandler in 1886 for the Allen Gymnasium Company, was converted in 1913 by architects Maher & Winchester into hall, studios and assembly rooms. A ballroom, or convention hall, large enough to accommodate 1,100 people was added during the remodeling. Later, a restaurant, billiard alcoves and barber shop were added.

Unique in its time, the purpose of the conversion was to provide a meeting place for musical societies as well as offices for business affairs. The building currently serves as union headquarters for Musicians' Union Local Number 9-535.

Among those artists and writers who are known to have worked or lived in the St. Botolph neighborhood are sculptor Bela L. Pratt, poet Edwin Arlington Robinson and writer Philip Henry Savage.

Pratt, who is perhaps best known for sculpturing the bronze figures of "Art" and "Science" at the entrance to the Boston Public Library, lived at the corner of St. Botolph and Harcourt Streets with an address of "St. Botolph Studios, Annex, Boston, Massachusetts." A graduate of the Yale School of Fine Arts and the Ecole des Beaux Arts in Paris, he was also an instructor at the Museum of Fine Arts School. Among his works are four large relief medallions for the Library of Congress; the



Army Nurses' Monument in the Boston State House; and a frieze for the New Boston Opera House (1958, demolished). His portrait sculptures include statues of the Reverend Edward Everett Hale (unveiled in the Public Garden in 1913); Phillips Brooks; John Winthrop; and Nathaniel Hawthorne (originally in front of the Boston Public Library, subsequently purchased by Salem in 1925). Pratt's monument of statesman Sarmiento in a classic galley with six oarsmen symbolizing education, courage, progress, energy, integrity and wisdom, was originally intended to be placed in Copley Square.

Edwin Arlington Robinson, who lived in 99 St. Botolph Street (now the St. Botolph Restaurant), is credited with leading¹⁰ a revival of poetry early in this century together with Robert Frost.¹¹ His first volume of poetry, The Children of the Night, was published in 1897. Considerably later, he was awarded three Pulitzer Prizes in 1921, 1924, and 1927.

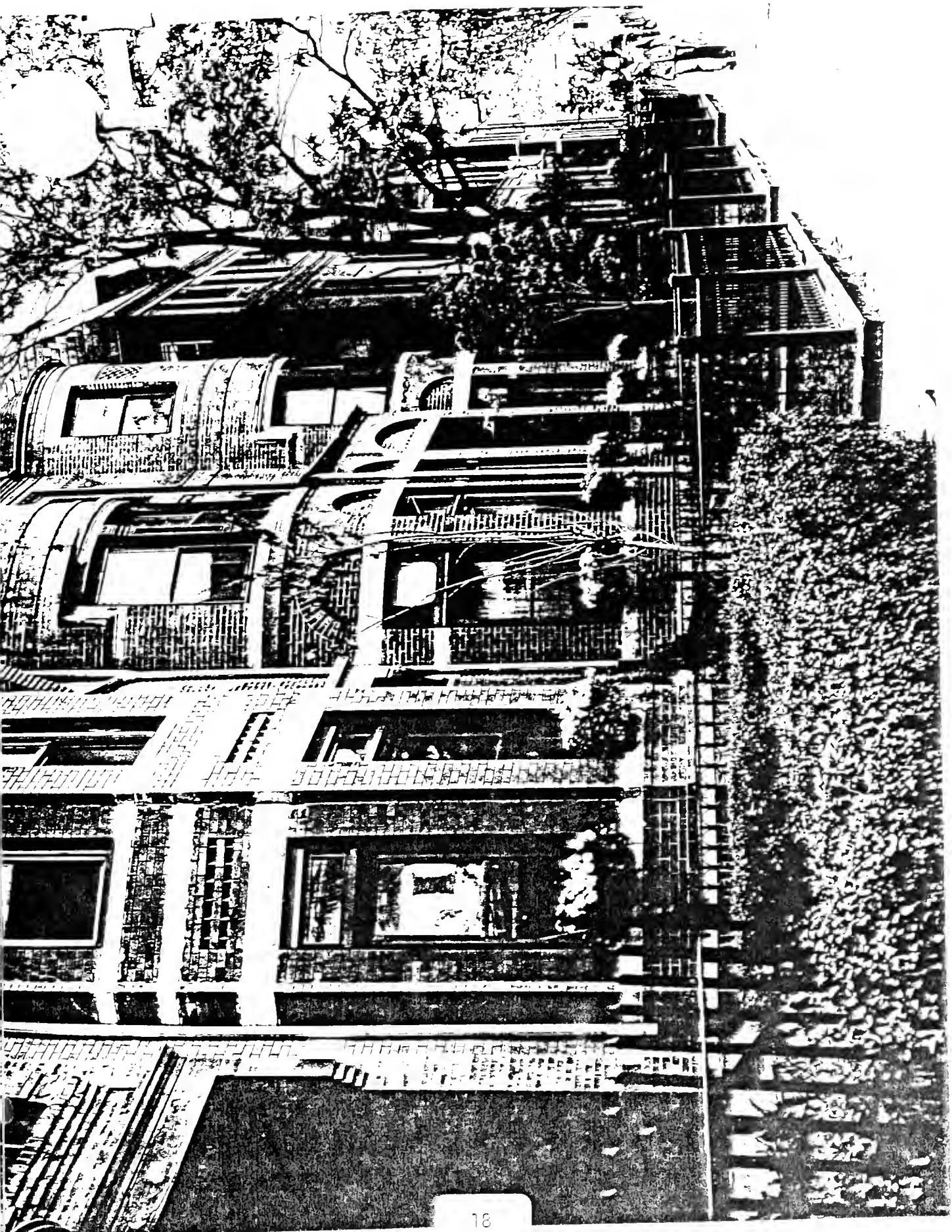
Writer Philip Savage lived at 101 St. Botolph Street (no longer extant, though the site is incorporated into a convenience grocery store at the corner of West Newton Street). A graduate of Harvard in 1893, Savage was also an instructor of poetry at this institution. Though the last few years of his short life (he died at age 31) were spent as secretary of the Boston Public Library, Savage published several volumes of poetry. Some of the lyrical poems in this last book, Poems, published in 1898,¹² are considered "as perfect as any in the English language."

Of the various prominent architects who worked in the St. Bololph area, one at least is known to have lived in the neighborhood. Louis Weissbein, of the firm Weissbein & Jones, was living at 8 Cumberland Street (The Ilkley) at the time of his death in 1913.

In addition to providing living and working space for painters, the neighborhood also served at least one artist as the subject for a painting. George Benjamin Luks, a New York-based painter described variously as "Rembrantesque," "the American Frans Hals" and "the most famous of our realistic painters," created a canvas titled "Noontime, St. Botolph" while visiting the Boston home of Mrs. Q.A. Shaw McKean in 1923. The only other Boston subject he painted during that particular visit was Bulfinch houses on Beacon Hill, though his work also includes a painting titled "Winter on Commonwealth Avenue."

"Lusty Luks," as this artist was affectionately termed by critics, was known for his down-to-earth scenes of the boxing ring, the cafe and the street. "Noontime, St. Botolph," which hangs in the permanent collection of the Museum of Fine Arts, is described in the museum's slide catalogue as follows: "Ocre-brown and red-brick houses with their purple and white striped blinds are streaked with purple shadows. An ice man, in yellow, walks in the pink and yellow street beside green grass."

The neighborhood takes its name from its principal street, named for the sainted monk, Botolph, for whom Boston in Lincolnshire, England, was named. The name of the British Boston evolved from a contraction of "St. Botolph's town." It was from this town that some of the earliest settlers of the Shawmut peninsula emigrated to New England in 1630. They brought the name of their home town with them, christening a new Boston on this side of the Atlantic.



3.3 Architectural Significance

In the most general sense, the architectural significance of the St. Botolph area, as a whole, derives from the successful visual integration within a physically small area of late nineteenth-century buildings serving a variety of mixed-uses: single-family residential row houses; multiple dwellings (known at the time of the development of the area as apartment hotels, French flats or family hotels); schools; businesses; and light industry. This mixed-use of the neighborhood has continued into the present day, as indicated in the preceding section.

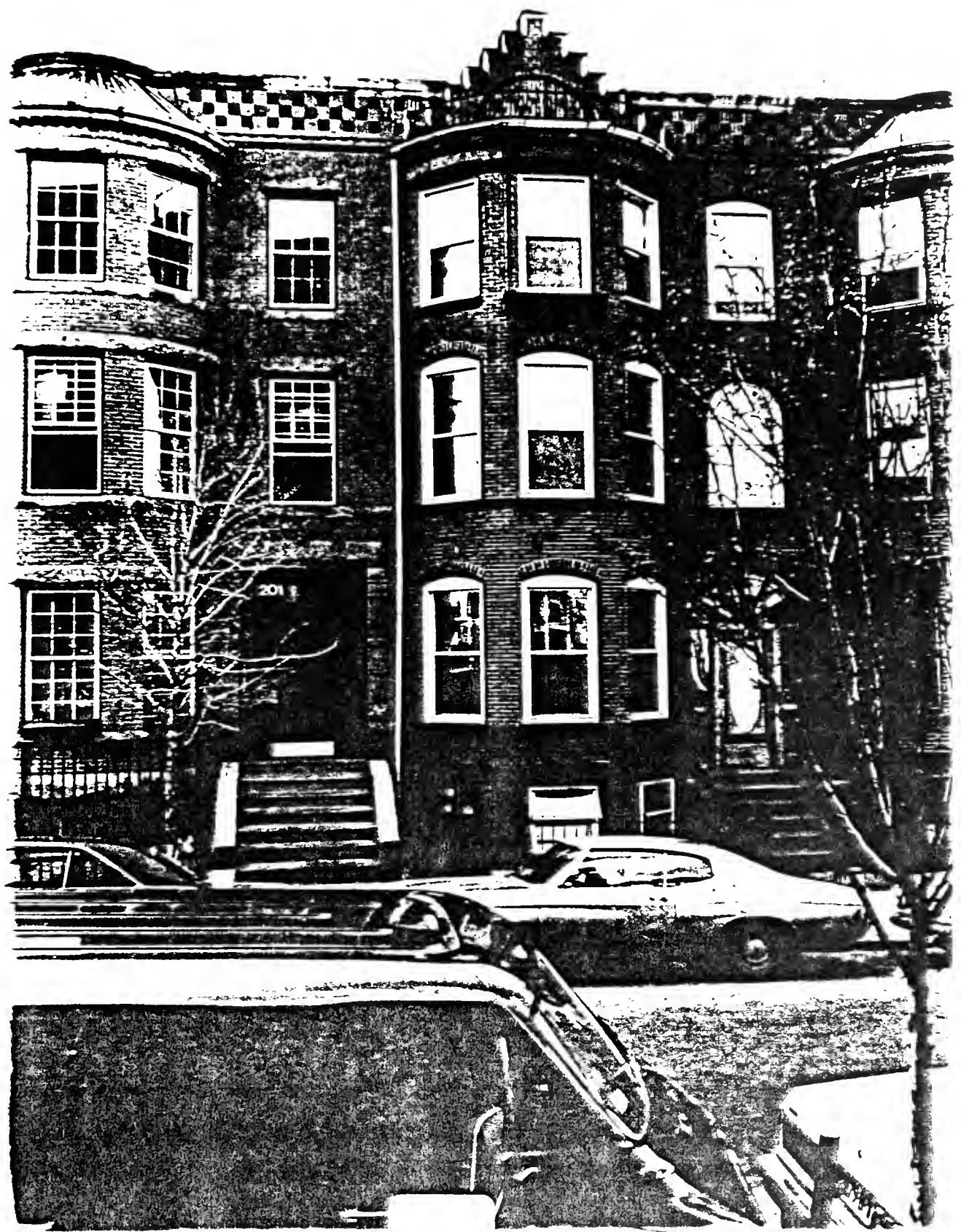
Additionally, the area includes designs by architects and architectural firms who were actively and simultaneously working in other parts of Boston; including its suburbs and Back Bay Proper, an area Bainbridge Bunting refers to as "Boston's fashionable residential quarter... until the great depression of 1929," bordered by the Charles River, the Public Garden, Boylston Street and Fenway Park.¹³ Among these architects and firms were Arthur H. Vinal, Edmund M. Wheelwright, Joseph R. Richards, William P. Richards, Samuel D. Kelley, Fred Pope, A.H. Drisko, Weissbein & Jones, Cabot and Chandler, and Parker, Thomas & Rice.

This is not to say, however, that the architecture or ambience of the St. Botolph area necessarily resembles that of Back Bay Proper. Indeed, the small size of the St. Botolph area, divided as it is into relatively narrow streets of limited length, coupled with its development within two decades, creates an atmosphere of greater intimacy and architectural cohesion than in Back Bay Proper with its wide streets and architectural evolution over considerably more than half a century.

In addition to the relatively short period of its architectural development, the fact that the St. Botolph area was primarily built up by speculators, rather than by individual owners constructing individual houses, probably adds to its architectural cohesiveness.

Beginning in 1881 with a U-shaped development of houses on West Newton Street (eight on the even side between St. Botolph Street and the railroad right-of-way, numbers 230-246), as well as St. Botolph (eight on the even side, numbers 102-116) and Durham Street (nine on the even side, numbers 2-18 (see map, Figure 1), the area was built up in blocks of houses, some containing as many as 20 house units. In most instances, one architect or firm designed the blocks, taking care that the individual houses related to each other and that each block as a whole was unified. This contrasts markedly with what Bunting calls the "restless streetscape" produced in the Back Bay in the 1870's and 1880's, when architects were emphasizing the uniqueness of individual houses as separate entities.¹⁴

Today, West Newton Street between St. Botolph Street and the Southwest Corridor particularly exemplifies the careful block design of the St. Botolph area. In 1882 the firm of Richards & Richards, who were architects for the nine even-numbered houses constructed in 1881, also designed 12 houses on the odd-numbered side of the street for builder Ivory Bean. All nine of the even-numbered houses stand at present, as do the 12 odd-numbered. And, although no two houses are identical, the two facing blocks of three-story, red brick houses with brownstone trim



relate to each other in materials and overall design. Together the two blocks form an exuberant, though ordered, expression of the asymmetrical Victorian Romanesque style that was popular between 1870 and 1890.

On both sides of the street, octagonal bay fronts alternate with bow fronts and projecting flat fronts. On the even side, bays do not carry through the cornice line, but stop at the second story where they are topped by a type of dormer with peaked roof. Bows on this side diminish in width in a telescope fashion as they ascend, and are capped with conical roofs. Entryways are predominantly arched.

On the odd side of the street, a still more dramatic roofline incorporates three domed roofs, four octagonal hipped roofs (one on an octagonal corner turret), two tented roofs and one conical roof. Beneath, recessed entryways are both arched and square, but brick string courses above the second story aid in tying the block together. Brick paneling and other decorative brick work in checkerboard and cross patterns further unify this block, and relate it to the one across the street.

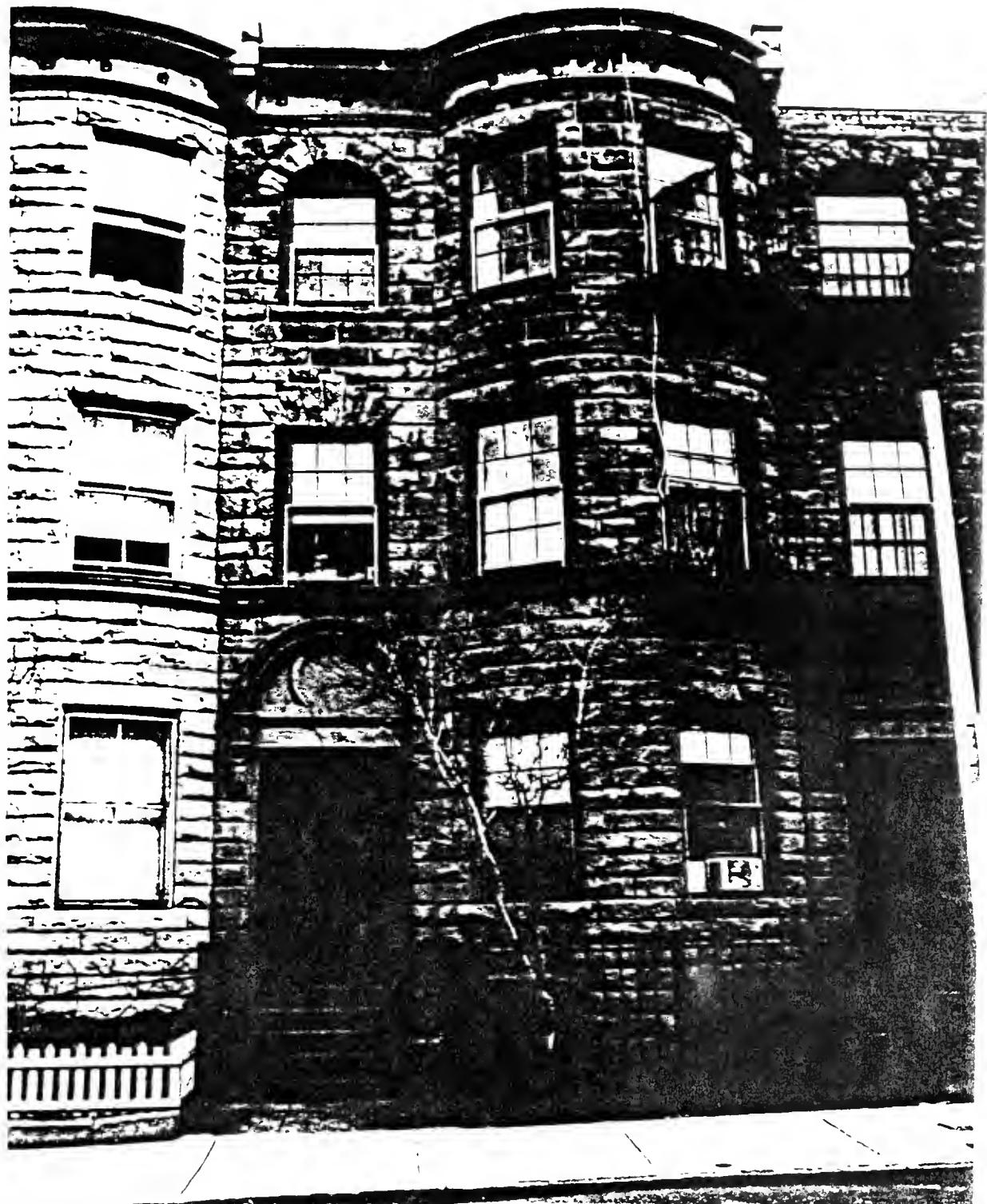
The drama of these blocks was originally enhanced by stained glass and even hand-painted windows (the latter at number 243), particularly in transoms. Little of this remains today, which is unfortunate because widespread use of stained glass is characteristic of the architecture of the St. Botolph area. However, good examples of stained glass windows still exist in the neighborhood.

The plasticity of the facades on West Newton Street and their dramatic rooflines were continued beyond St. Botolph Street (going towards Huntington Avenue) in 1884 and 1885 by architects who are unknown, with the exception of Samuel D. Kelley who designed buildings number 255 and 257.

The lively, yet ordered, architecture of the street as exemplary of the St. Botolph area is particularly noticeable when viewed in contrast to the homogeneous row of bowfront houses with dormered mansard roofs that can be seen on the other side of the Southwest Corridor where West Newton Street continues into the South End.

Joseph R. Richards, one of the primary architects for the St. Botolph part of West Newton Street, was "widely known as a skillful, painstaking architect."¹⁵ He had studied with Gridley J.F. Bryant, who had the largest architectural office in Boston in the early 1860's.¹⁶ His son, William P. Richards, graduated from Harvard in 1876, and was admitted to partnership in his father's firm in 1880.¹⁷ Among other designs by the firm were a 10-unit apartment at 362 Commonwealth Avenue and a six-unit apartment at 366 Commonwealth, both designed in 1889.¹⁸

Other notable block designs in the St. Botolph neighborhood are nine houses at numbers 158-174 St. Botolph Street, designed by A.H. Vinal in 1894, and numbers 16-30 Cumberland Street, designed by Fred Pope in 1886.



By 1894, Vinal had, 10 years earlier, designed a police station and a fire station at the corner of Boylston and Hereford Streets (now the Institute of Contemporary Art and a modern fire station). These were created in the monumental, round-arched style inspired by the work of H.H. Richardson and known today as Richardsonian Romanesque. In his St. Botolph block, however, Vinal appears to have taken a more robust approach to the Richardsonian style, using rusticated brownstone blocks for the total facade of each of nine three-story bow- or bay-fronted houses, rather than using this material only for basement and trim areas.

The massiveness of the row of facades is balanced by a line of bold, flat cornices of copper above third-story windows which are arched-shaped when they occur over the arched entryways. Further balance is attained by bow fronts on the four buildings on either side of a central building which is marked by a square bay front. Center emphasis is reinforced by balustraded balconies on brackets above paired entrances at numbers 162 and 164 and at numbers 168 and 170. (Balusters have been replaced by a fire balcony at numbers 168 and 170, though brackets remain). Ends of the block are emphasized by bows which curve around the corners into circular shapes, which are echoed by additional bows on the long side of each end building.

Vinal is also known for having remodeled the still-extant Washington Street entrance of the Old Musical Hall (now the Orpheum) and for designing a number of apartment hotels in the Back Bay, including the Colonial at 382 Commonwealth Avenue in 1895 (the year after the St. Botolph block) and the Torrington at 384-388 Commonwealth Avenue between 1896 and 1899.¹⁹ He also designed a number of schools in Boston and in the then-developing suburbs, among them the Horace Mann School on Newbury Street near Exeter in 1888.²⁰

Architect Fred Pope's block of eight houses at numbers 16 to 30 Cumberland Street (1886) came after his design of 29 houses on Beacon Street between Exeter and Gloucester Streets during the period 1869 to 1874.²¹ Following the Cumberland block, he also designed a 6-unit apartment at 200 Marlboro Street and a 12-unit apartment house at 224 Marlborough Street in 1892.²²

His eight three-story brick houses on Cumberland Street, designed for builder J.E. Potter, constitute a subtly balanced and ordered grouping, enlivened by the plasticity of bow and octagonal bay fronts and by such details as iron cresting, decorative brick work, rusticated brownstone trim and stained glass.

The center of the row (numbers 22 and 24) is marked by two side-by-side arched entries, their shapes reflected in arched brickwork spanning both houses above second-floor windows. The arch shape is repeated again in arched windows at the center of the bows of the two central houses and the two end houses. The end houses are emphasized by projecting square portico entrances supported by round columns with carved capitals (number 30 original, number 16 reconstructed). Bows and bays on the block all project from the restrained, essentially flat roof line, and have their own cornices. The round bow cornices are marked with lunette-



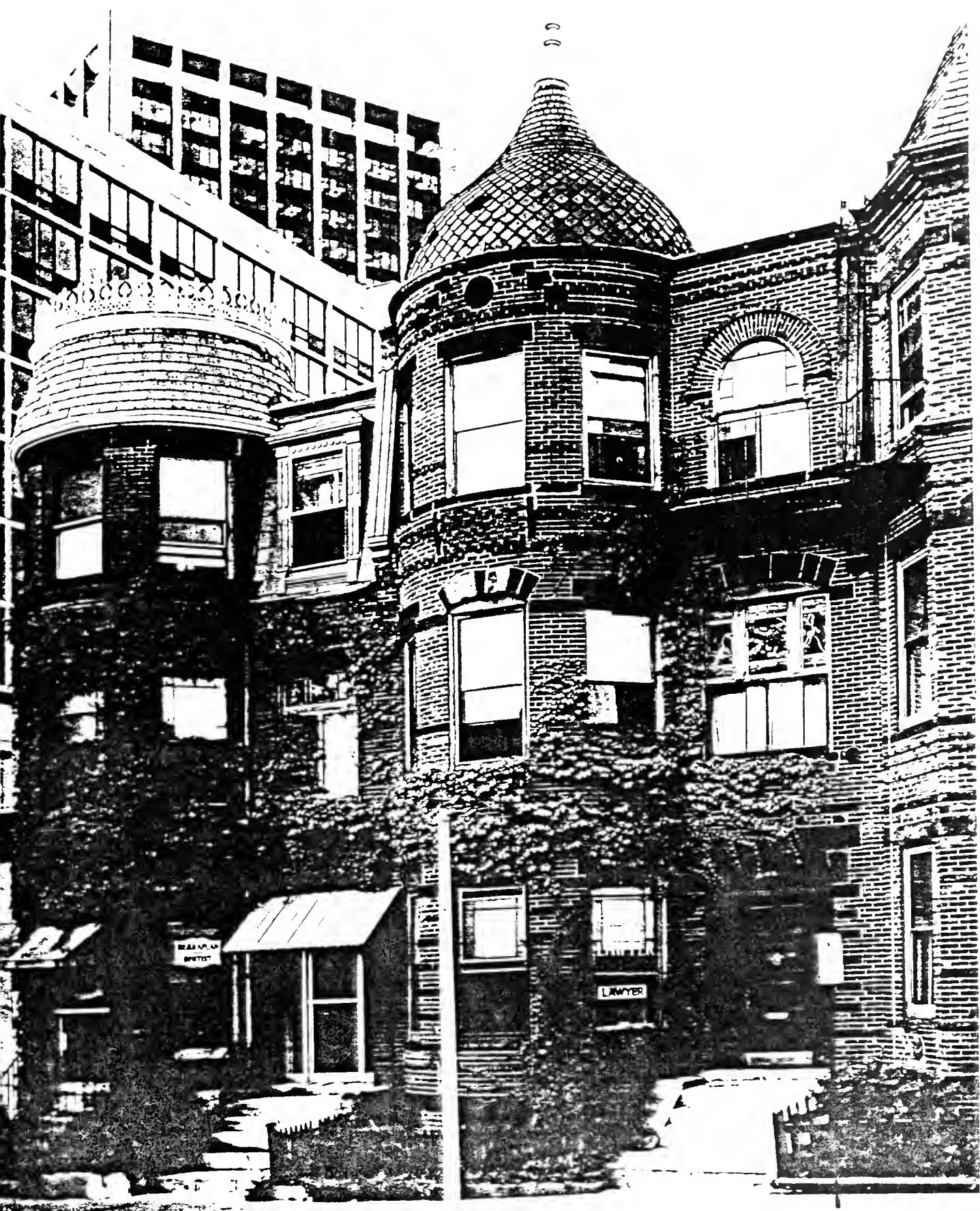
shaped sunburst motifs, a hallmark of the Queen Anne style. Two years earlier, in 1884, Pope had designed numbers 10 and 12 Cumberland Street as four-story brick bow fronts with pointed-arched entrances in the Ruskin Gothic mood. He was described during the following year as architect and builder for many of the "finest homes and businesses in Boston and its suburbs," with a reputation for creative remodeling of some of the largest mercantile establishments.²³

As the Classical Revival gained in popularity (beginning just before 1890 and continuing through 1917),²⁴ red brick and brownstone as predominant building materials in the St. Botolph area gave way to lighter-colored materials, particularly buff and yellow brick. Examples are the row of 10 three-story buildings at numbers 169 through 187 St. Botolph Street designed by Charles J. Lord in 1895, as well as the row of four buildings at numbers 6 through 12 Blackwood Street designed by Israel Nesson in 1897. Both of these blocks of houses, however, retain stylistic elements popular in past decades. The Lord houses alternate flat-roofed bows with bows crowned with stepped cornices, a characteristic of the Queen Anne style. The Nesson houses retain the round-arched entryway supported by short round columns with carved capitals of the Richardsonian Romanesque style. More authentically classical details did not appear on this street for several years, until rows of three-story buff-colored brick houses were built in 1899 (architects unknown). These houses were decorated with such classic motifs as key patterns and egg-and-dart molding around entryways.

Classical detailing of swags and wreaths also appears on Albemarle Chambers, a group of 12 three-story buildings ringed around a courtyard on Albemarle Street. It was designed in 1899 by Israel Nesson as a series of French flats.

Nesson did, however, use light-colored stone for his five-story buildings at 144-150 St. Botolph Street. Probably also designed as French flats, these buildings are chisled with the names "Standish" and "Lowell," and "Longfellow" and are carved with egg-and-dart molding, swags and cartouches. Nesson's seven-story Garrison Hall, at 8 Garrison Street, is also of light-colored stone, and is known to have been constructed as French flats in 1902. This building remains in Nesson ownership today, administered by the Charles R. Nesson Trust.

The most noticeable evidence in the St. Botolph area of the Classical Revival which caught the interest of Boston architects before it swept through the nation is the Charles E. Perkins school building.²⁵ Recently converted to condominiums by Graham Gund Associates, the building was originally constructed between 1891 and 1892 from designs by Edmund March Wheelwright, who was City Architect from 1891 to 1895. Among Georgian Revival characteristics embodied by the building are a strictly rectangular plan, symmetrical facade and hipped-roof with flat top. The structure's light-colored building material (buff brick), classical cornice broken by a pediment, Palladian window and slightly projecting central facade section are also elements of the Georgian Revival style.²⁶



Before practicing architecture in Boston in 1885, Wheelwright studied at M.I.T. and the Ecole des Beaux Arts in Paris and worked for the architectural firms of Peabody & Stearns and McKim, Mead & White. As City Architect from 1891 to 1895, he designed numerous public buildings, including schools, hospitals, fire houses (e.g., Fire Department Headquarters, recently renovated for use by the Pine Street Inn), and police stations. In addition, he was involved in the design of Horticultural Hall, the New England Conservatory of Music, Jordan Hall, the Massachusetts Historical Society, and served as consulting architect for the Museum of Fine Arts. Wheelwright was said to have enjoyed a nationwide reputation for excellence in the area of municipal architecture.²⁷

Wheelwright also wrote a book called School Architecture dealing with principles of school design and construction.

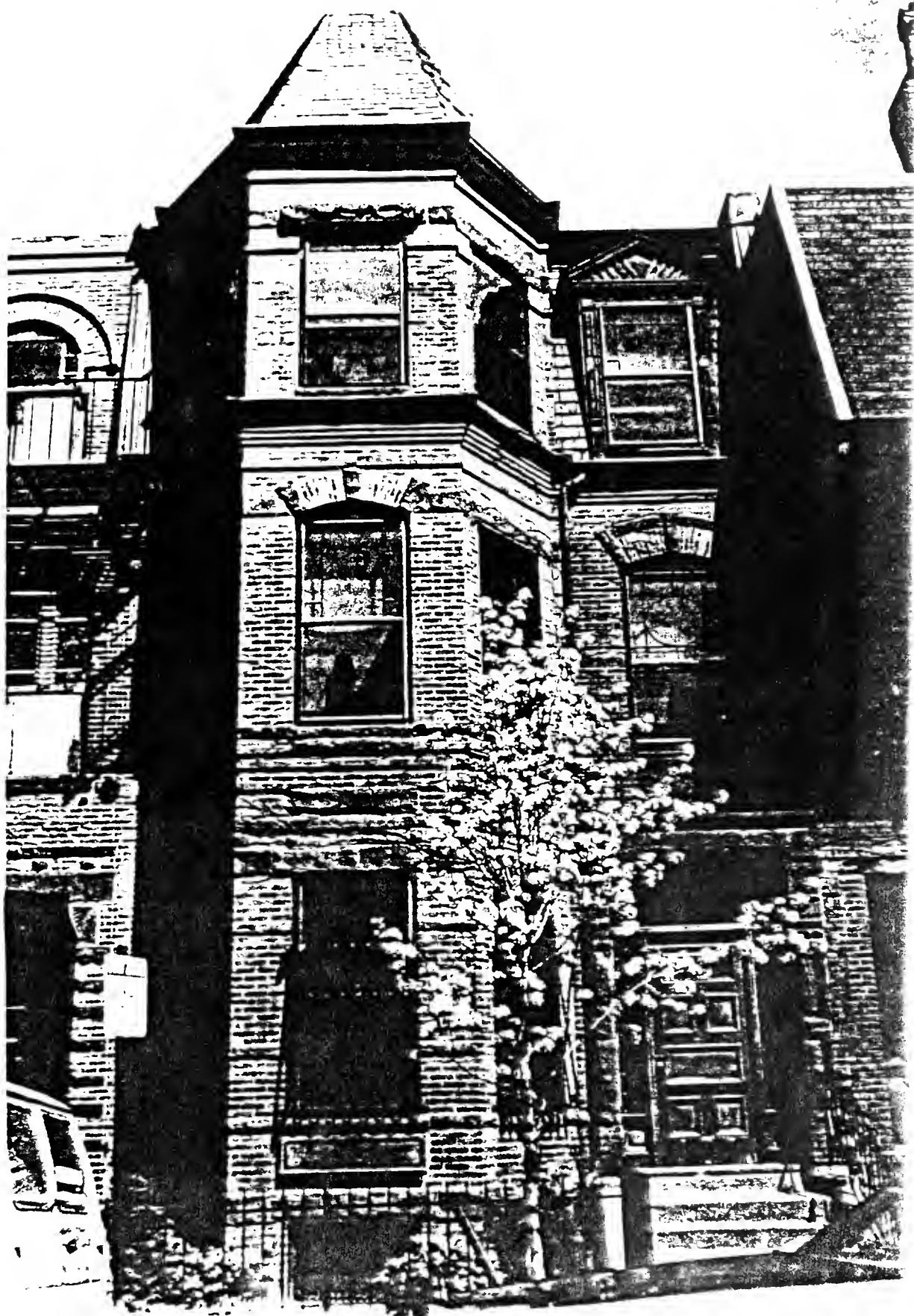
In addition to Israel Nesson's various apartment hotels, another building of this multiple-dwelling variety was designed by A.H. Drisko at One Cumberland Street in 1888. The following year Drisko designed three four-family apartment houses at 154, 156 and 158 Newbury Street. He is also known for the design of the Emerson Piano Factory constructed between 1890 and 1891 on Harrison Avenue between Union Park and Waltham Street.

The firm of Weissbeim & Jones, which designed the row of five houses at numbers 107-115 St. Botolph Street, is known for its apartment and hotel designs at 1008-1010 Tremont Street (1886) and at the corner of Washington and William Streets, the Hotel Comfort, c.1877.²⁸

Other important hotels in Boston were the architectural work of Samuel D. Kelley, who designed numerous houses in the St. Botolph area, including numbers 255 and 257 West Newton Street, in 1885; numbers 197-203 St. Botolph Street for builders Chadwick & Stillings, in 1886; numbers 189-191, 195 and 196-200 St. Botolph Street for owner E.B. Horn from 1888 through 1892; and number 193 St. Botolph Street for builders Keening & Strout in 1888. The hotels for which Kelley is known are the Royal at 295-297 Beacon Street (1885) and the Hoffman House at 212-214 Columbus Avenue (1880).²⁹ The Royal was "the first apartment house on Back Bay Beacon Street,"³⁰ and the Hoffman House was described in its day as an "elegant building."³¹

Kelley also designed scores of houses and apartments in the Back Bay on Beacon, Marlborough, Newbury and Gloucester Streets, as well as on Commonwealth Avenue and Bay State Road. As in the case of some of Kelley's designs in the St. Botolph area, a number of his Back Bay designs were for builders Chadwick & Stillings and E.B. Horn.

In his own time, it was written of Kelley: "Prominent among the architects in the City of Boston whose work was reflected noticeable credit alike upon themselves and the city is Mr. Samuel D. Kelley...[He] has risen rapidly in the practice of his calling since his start in Boston, and is now recognized as an able, skillful and experienced architect. He has developed an acquaintance and a business all over the country...."³¹



In addition to Wheelwright's school, two other non-residential buildings in the area were designed by major Boston architects: Cabot & Chandler and Parker, Thomas & Rice.

Cabot and Chandler originally designed number 42-56 St. Botolph Street for the Allen Gymnasium Company in 1886, though part of the building was remodelled in 1913 by Maher & Winchester for the Musicians' Mutual Relief Society. Bainbridge Bunting characterizes Cabot & Chandler as "the Back Bay's most competent designers in the Queen Anne tradition,"³² so it would seem that the present-day classical appearance of this building--its facade dominated by tall arched windows and carved with the names of composers--is probably the result of the Maher & Winchester remodeling.

Among other works by Cabot & Chandler are numerous houses on Marlborough, Newbury, Fairfield and Beacon Streets, designed for individual owners, as well as John Hopkins in Baltimore. Designs by these architects were also exhibited at the Museum of Fine Arts in 1879.

In 1908, the firm of Parker, Thomas & Rice designed number 7 Harcourt Street for commercial use. A small, but utilitarian building, its simple brick facade with three large, windowed bays blends with the architecture of the neighborhood. With offices in Boston and Baltimore, this firm designed many buildings in and near Boston between 1908 and the late 1920's.³³ Its designs were varied in style and function because its commissions included residences, clubs, stores and offices. Among the firm's major works in Boston are the R.H. Stearns Company Building (1909); the Harvard Club of Boston on Commonwealth Avenue; the Tennis and Racquet Club at 939 Boylston Street (c.1902); the John Hancock Building (1923); the State Street Trust Company (1926) and the United Shoe Machinery Corporation Building on Federal Street (1929).

The latter building is "the most intact and refined Boston example of the Art Deco skyscraper...it was the first building to utilize the height and massing provisions of the 1928 amendment to the Boston Zoning Law, and, as such, represents the impact of such regulatory powers on the form and character of urban design in general and downtown Boston in particular."³⁴

3.4 Relationship to Criteria for Designation

The proposed St. Botolph district meets the criteria for designation as an Architectural Conservation District, as established in Section 4 of Chapter 772 of the Acts of 1975, in that it is associated with the lives of historic personages in the arts and literature, and embodies distinctive architecture representative of the development of urban building styles of the late 1800's. As a small enclave of nineteenth-century buildings situated between twentieth-century Boston (as represented by the Prudential Center, the Christian Science Center and Copley Place) and mid-nineteenth-century Boston (as represented by the South End), the St. Botolph district also contains significant structures designed by architects whose work influenced the development of the City.

IV. ECONOMIC STATUS

4.1 Current Assessments

The mean assessment on the 223 buildings in the Study Area is \$30,350 (median, \$13,700). Individual assessments range from \$4,000 on Durham Street to \$1,600,000 on Huntington Avenue (The Colonnade).

A more meaningful description of assessed values may be found in the following categories:

1. Residential - (207 buildings or 93%)

Mean assessment is \$18,600 (median, \$13,200), ranging from \$4,000 to \$157,500.

a. Three- and four-story residential - (192 buildings or 86%).

Mean assessment is \$14,250 (median, \$12,600) ranging from \$4,000-\$39,900.

b. Larger residential - (6 buildings or 3%).

Mean assessment is \$96,817 (median, \$91,850) ranging from \$50,800-\$157,500.

c. Condominiums - (9 buildings or 4%).*

Mean assessment is \$59,000 (median, \$56,400), ranging from \$35,900-\$83,200. Mean assessment per unit is \$12,950, ranging from \$6,200-\$29,900.

2. Commercial - A small minority of buildings, primarily on the edges of the Study Area, are solely commercial (12 or 5%). Mean assessment is \$243,417 (median, \$42,600), ranging from \$13,000-\$1,600,000.

3. Exempt - Four properties (2%) are tax-exempt.

4.2 Property Values

Recent real estate transactions of properties in the Study Area have consistently been above \$100,000, and some have sold for as much as \$160,000.

Approximately 14% or 30 of the 207 residential buildings have been converted or are in the process of being converted into condominiums. This has occurred during the past three years and includes two cooperatives and the conversion of the Charles E. Perkins Elementary School.

* There are 21 other buildings which have converted to condominium ownership, but this change is not yet reflected in the Tax Assessor's Records.

The per unit price for the first condominium was in the low \$40,000's. Today, similar units are priced above \$100,000 and some have sold for as much as \$130,000.

The history of the Study Area is one of private investment, more significantly so since the early 1970's. This trend continues today.

V. PLANNING CONTEXT

5.1 Background

For planning purposes, the Boston Redevelopment Authority has divided the City into 19 Neighborhood Planning Districts. Although the St. Botolph Street Neighborhood has been included in the Fenway District, the majority of St. Botolph Street is not an urban renewal area. Also, St. Botolph Street is readily defined as a distinct neighborhood due to the boundaries presented by Huntington Avenue, Massachusetts Avenue, the Southwest Corridor, and Harcourt Street.

The primary use within this neighborhood is residential; including single-family homes, rooming houses, apartment buildings, condominiums, and elderly housing.

There are a number of other uses within the St. Botolph neighborhood including a hotel, motel, office buildings, restaurant, book bindery, artists studios, art school, musicians' union and churches.

5.2 Current Planning Issues

Generally, the St. Botolph Street neighborhood is undergoing major development changes. There are both public and private capital projects on the immediate boundary of this area that are rapidly changing the market demand for buildings in the neighborhood and will change the surrounding physical environment. The individual issues are itemized below:

1. Copley Place - This 3.4 million square foot, \$350 million mixed-use project represents the largest single investment, in terms of development, in the City since the Prudential Center. The 9.5-acre site is immediately contiguous to the northeastern border of the St. Botolph area.

In order to provide neighborhood input for the interface of this large project with the original residential areas, the Boston Redevelopment Authority has established a Design Advisory Group, on which the St. Botolph neighborhood has two representatives.

Outstanding issues of concern include: the design and location of the service entrance off of Harcourt Street; the design of the housing element on Harcourt and the Southwest Corridor; the design of the 390' Marriott Hotel Tower; the design of the southwestern wall of Copley Place; and pedestrian access.

2. Southwest Corridor - Currently under construction, this Federally-funded rapid transit project will result in the relocation of the Orange Line to the right-of-way that is the southeastern border of the St. Botolph area. Plans call for the depression of the tracks, covering the tracks, and the creation of a park on the cover. The management of the park will be an issue of importance to both the St. Botolph neighborhood and the South End.

5.3 Future Planning Issues

There are two vacant parcels and a low-rise building in the St. Botolph area that have a potential for development.

1. The vacant parcel on Huntington Avenue, between Garrison and Harcourt Streets, is owned jointly by the City of Boston and the Massachusetts Turnpike Authority, and leased to Urban Investment and Development Corporation, the developers of Copley Place. Current plans call for the eventual construction of an office building on this site. Scale and design will be of concern in order to insure compatibility with the late 19th century architecture in the St. Botolph area.
2. Parcel 6, at the intersection of Massachusetts Avenue and St. Botolph Street, is owned by the Boston Redevelopment Authority, and will eventually be offered for development. At this time, the BRA has not prepared a Developers Kit nor established design criteria.
3. The Midtown Motor Inn (owned by Church Realty Trust) is a low-rise building on a site that could support more intensive use. Should this structure be demolished for a new project, the scale and design of the new building will be significant to the ambience of the St. Botolph area.

5.4 Current Zoning

The area's Huntington and Massachusetts Avenue edges are zoned for general business use. The residential section of the area is zoned H-2* for residential uses: single-family, two-family, and multi-family dwellings. Within the H-2* district there is a one-block exception that is zoned H-5. This is the block occupied by the recently constructed elderly apartment complex. Lodging houses, dormitories, fraternities, sororities, hotels, motels and apartment hotels are conditional uses in an H-2 zone. The residential area is predominantly in a restricted roof structure district which makes any change to roof-tops (other than for an open deck or a flat roof) subject to approval by the Zoning Appeal Board.

VI. ALTERNATIVE DESIGNATION APPROACHES

6.1 Type:

The St. Botolph Study Area has been proposed for Boston Landmarks Commission designation as an Architectural Conservation District, which would provide for the review of proposed physical changes regarding most exterior alteration or repair as well as demolition and new construction.

Alternative designation categories under BLC legislation are Landmark District and Protection Area. The former provides a somewhat greater degree of protection, but requires that the area proposed for designation be of significance to the Commonwealth, New England, or the Nation. A Protection Area provides only limited design control on building height, bulk, setback, land coverage, and demolition, and is designed to protect areas which surround Landmarks, Landmark Districts or Architectural Conservation Districts and are essential to their character.

A portion of the St. Botolph area has also been determined by the Secretary of the Department of Interior to meet eligibility requirements for listing in the National Register of Historic Places, which would provide limited protection where federal funds are involved in proposed physical changes, as well as various tax incentives for rehabilitation for depreciable property. This form of designation would not, however, provide any design review powers over changes undertaken by private owners at their own expense. The area determined eligible differs from the proposed Architectural Conservation District in that it excludes the Huntington and Massachusetts Avenue properties, and #1 Cumberland Street.

The Commission also has the option of not designating.

The level of significance of the St. Botolph Study Area, in combination with the degree of protection sought by its residents, suggest that designation as an Architectural Conservation District be the appropriate category of protection.

6.2 Boundaries:

The proposed boundary for the St. Botolph Architectural Conservation District was arrived at through careful consideration by the Study Committee. The area enclosed by the boundary includes the cohesive streetscape, architecturally significant houses and historically significant buildings key to the importance of the area. For complete description of boundaries - see Chapter 1 and the map.

VII. RECOMMENDATIONS

The St. Botolph Study Committee makes the following recommendations:

1. that the St. Botolph Study Area be designated by the Boston Landmarks Commission as an Architectural Conservation District under Chapter 772 of the Acts of 1975.
2. that the boundaries shown in Section I of this report be adopted without modification.
3. that the attached Standards & Criteria recommended by the Study Committee for the District be accepted.
4. that the Boston Landmarks Commission establish a St. Botolph Architectural Conservation District Commission in accordance with Chapter 772 of the Acts of 1975, which stipulates that there be five District Commission members: two members and two alternates from the District and three members from the Boston Landmarks Commission. The Study Committee further recommends the following provisions for the selection of members and alternates from the District:
 - i) at least one member from the District shall be an owner of owner-occupied property within the District and shall own no more than three properties within the District; the other member from the District may be a resident renter within the District.
 - ii) at least one alternate from the District shall be an owner of owner-occupied property within the District and shall own no more than three properties within the District; the other alternate from the District may be a resident renter within the District.
 - iii) all members and alternates from the District shall have established residence and lived within the District for at least three years within the most recent five-year period.
 - iv) all members and alternates from the District shall serve three-year terms, as provided below:
 - v) for the initial appointment of members and alternates from the District, the St. Botolph Study Committee shall, by a majority vote, nominate one member and one alternate to serve a term of two years, and shall nominate one member and one alternate to serve a term of three years.
 - vi) nominations for subsequent members and alternates shall be solicited by the Boston Landmarks Commission from the St. Botolph Citizens Committee, Inc., or its successor, representative of the District. The St. Botolph Citizens Committee, Inc., shall, in turn, solicit nominations from the District and submit them to the Boston Landmarks Commission. In the event that no

such nominations are forthcoming within sixty (60) days of written solicitation by the Boston Landmarks Commission, the Boston Landmarks Commission shall make the nominations.

- vii) the same procedure as described in (vi) shall be followed for the replacement of a member or alternate who is unable to complete his/her term or who no longer meets the definition of member or alternate as described in (i), (ii), (iii).
- 5. That the Boston Landmarks Commission approve nomination of the St. Botolph district as determined eligible by the Secretary of the Interior to the National Register of Historic Places.

VIII. Standards and Criteria

8.1 Introduction

As required by Sections 4, 5, 6, 7 and 8 of the statute creating the Boston Landmarks Commission (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts), standards and criteria must be adopted for each district designation by the commission. These standards and criteria are intended to serve two purposes, first to inform property owners of what kinds of changes are permitted in the district, and second, to guide the members of the District Commission in deciding what proposed changes are permissible.

They are not retroactive, but apply only to changes proposed after the formal designation of the district.

After a public hearing, the review commission may grant a Certificate of Design Approval for proposed changes which are consistent with these guidelines, or a Certificate of Exemption when substantial economic hardship would be imposed on the property owner if proposed changes are not approved. A Certificate of Exemption may also be granted for proposed changes which involve only routine maintenance or repair not materially affected the building or which are necessary for reasons of public safety. A Certificate is required before work can begin.

It is recognized that changes may be required for a variety of reasons, not all of which are under the complete control of the Commission or the owners. Building code conformance and safety requirements are primary examples of causes of such changes.

Conformance with these other requirements may, in some cases, present conflicts with the Standards and Criteria. Evaluation of an application for a Certificate in such cases will be based upon the degree to which such changes are in harmony with the character of the property and the district in which the property exists.

8.2 General Standards for Properties in Districts Designated by the Boston Landmarks Commission

The intent of the Standards and Criteria is to preserve the existing qualities that brought about the designation of the district.

As intended by the statute, a wide variety of districts are eligible for designation, and an equally wide range exists in the latitude allowed for change. Some districts of truly exceptional architectural and/or historical value that are designated as Landmark Districts will permit only minor modifications, while for some other areas, designated as Architectural Conservation Districts, the Commission encourages changes and additions with a contemporary approach, consistent with existing features.

In all cases, the design approach to a proposed change in a district should begin with an understanding of the fact that the overall character of a district is greater than the sum of its parts, and that a pattern exists within a district, which is made up of each building, each landscape element and each detail. It is the aggregate character which is most important.

Additions and new construction should not disrupt the essential form and integrity of an individual building or of the district. The size, scale, color, material and character of this work should be compatible with the character of the existing buildings and their environment. The design should be contemporary and not imitative of an earlier style or period of architecture.

In the design of alterations, which may have a less significant impact than additions or new construction, one should, whenever possible, retain or repair existing materials and features, rather than remove and replace them.

When it is necessary to replace such materials or features, replacement should, whenever possible, be based on physical evidence, or evidence contained in documents such as plans and photographs indicating the appearance and other characteristics of the materials or features being replaced. New materials used in replacement should, if possible, match the materials being replaced in physical properties, design, color, texture and other visual qualities.

Careful evaluation should be made as to the nature of changes which have occurred over time to a building or the district as a whole. These changes are a part of the history of the area and may be significant in their own right.

In general, proposed changes which are easily reversed are far less serious than those which are irrevocable.

SPECIFIC STANDARDS AND CRITERIA*

ST. BOTOLPH STREET, ALBEMARLE, BLACKWOOD, CUMBERLAND, DURHAM,
FOLLEN, GARRISON, HARCOURT, WEST NEWTON, HUNTINGTON AVENUE
AND MASSACHUSETTS AVENUE TO THE EXTENT THAT THEY LIE WITHIN
THE DISTRICT

WINDOWS AND DOORS

1. The original character of windows will be retained.
2. No new openings in facades will be allowed unless they are re-openings of the original.
3. Original window and door openings will not be enlarged, framed down, or closed.
4. Existing non-conforming window and door openings may only be altered to conform to the original size, shape, and style.

Window Sash

1. All sashed windows will be double hung.
2. The number and arrangement of panes will not be changed, including instances where replacement windows are necessary, unless documentation can be supplied to show that the proposed change would be more accurate historically.
3. Stained or leaded glass windows will be retained.
4. Non-wooden sash (consistent with the original design of the house) should have factory applied color closely matching the selected trim color.
5. Only clear-paned, non-tinted glass should be used.

Doors

1. All proposed eliminations and exterior changes to doors and doorways including transoms, fanlights, sidelights, etc., will be subject to District Commission review and approval.
2. Original doors and hardware will be retained whenever possible. If replacement is necessary, the new doors will match the original as closely as possible. Aluminum and glass doors will not be acceptable.
3. Entryways and paneling will be retained. Modern style alterations will not be permitted.

* Unless otherwise stated, items listed will be subject to District Commission review and approval.



Storm Doors and Windows

1. Storm doors on front entrances will not be allowed.
2. Storm windows should be as unobtrusive as possible. They may be wooden, aluminum or synthetic materials in a color closely matching the trim color.
3. Storm windows should conform to the shape of the original window and sash.
4. In some cases, storm window protection may be applied on the inside, but the method used should be carefully reviewed to be sure it does no accelerate deterioration of the sash.

Ornamentation

1. Original decorative molding, stonework, or glass lights surrounding a window or door will be retained wherever possible. If such material is missing or so deteriorated as to require replacement, it will be replaced with an element which duplicates the mass and general form of the original.
2. Ornamentation belonging to a different period and style of architecture will not be added.
3. Iron bars, grilles and grates on windows and doors may be added, subject to District Commission review and approval.

Exterior Shutters and Blinds

Shutters (solid panels) or blinds (louvered panels) should only be added if documentation can be supplied to prove historical accuracy.

Hoods

Any original projection over a window or door should be retained. If it is infeasible to retain a hood because of extensive deterioration, designs for its removal or replacement will be subject to review and approval by the District Commission.

Air Conditioners

1. Portable window air conditioners will, whenever possible, be installed on the rear of the building, and when installed on the front should not protrude beyond the facade plane. They will be painted to match the trim color. (Not subject to District Commission review).
2. Air conditioners will not be installed so as to require new openings in the facade of the building.



Light Fixtures

1. Light fixtures should be appropriate to the period and style of the building. They should be residential in character and not overly large or glaring. (Not subject to District Commission review).
2. Unobtrusive exterior flood lights with minimal spill-over to abutting buildings will be acceptable.

Window Boxes - (not subject to District Commission review).

Window boxes should be no wider than the window where they are placed and should be a subdued color in harmony with other colors used on the building.

Mailboxes and Communication Devices

1. Mailboxes will not be permitted on the facade of the building. Mail slots are acceptable.
2. Communication devices, including alarms, will be as unobtrusive as possible and are subject to District Commission review and approval.

House Numbers - (not subject to District Commission review).

1. All original house numbers will be retained where possible.
2. House numbers will be in keeping with the style and scale of the house. Plastic, vinyl or similar materials should not be used, nor will numbers be painted on exterior masonry or wood.

STOOPS AND FRONT STAIRS

General

Original stoops and steps on the main facade will be retained when possible.

Railings

Wherever possible, original railings will be retained. Replacement railings will be of iron, of a simple rolled stock design, and are subject to District Commission review and approval.

Ramps

Any ramps required to provide access for the handicapped will be located in the rear, otherwise subject to District Commission review and approval.

Materials

Whenever possible, original materials will be retained and repaired.

If it is necessary to replace steps, they should be rebuilt of stone or concrete. Concrete should be formed and colored to be similar to original stonework. Replacement steps are subject to District Commission review and approval.

ROOFS, DORMERS, VERTICAL ADDITIONS

The original form and slope, if any, of the roof will be retained.

1. Whenever possible, existing dormers seen from a public way should be retained.
2. Alteration or replacement of dormers will be subject to District Commission review and approval.
3. Materials will be consistent with the original in design and color and subject to District Commission review and approval.
4. Any vertical addition that can be seen from a public way will be subject to District Commission review and approval.

OTHER FAÇADE ELEMENTS

Cornices

1. The entire cornice including original detail will be retained. Needed replacements of the whole or pieces will match the original in size, shape, material, and type of detail.
2. Cornices with visual continuity with adjacent buildings should be treated to reinforce that continuity. Replacement must strongly compliment the general appearance if duplication is impossible.

Gutters and Flashing

1. The size and location of the gutter is an integral part of the cornice. Original gutters should be retained. Replacements should match original design in shape and method of attachment.
2. Gutters and flashing should be painted to match the cornice or trim, or left natural in the case of copper.

Downspouts and Stormwater Conductor Pipes

1. Original downspouts and stormwater conductor pipes should be retained. Replacements will substantially match originals in shape, location, and installation technique.
2. Additional downspouts and stormwater conductor pipes will be made to match and located to blend into the facade as much as possible. Existing locations should serve as a guide for locating new downspouts and stormwater pipes.

3. Downspouts and stormwater conductor pipes will be painted to blend with the facade material, match the cornice and trim color, or be left natural, if copper.

Electrical Conduits

Electrical conduits will not be attached to the facade of the building.

Balconies and Fire Escapes

1. No new fire balconies will be permitted on the facades of buildings unless required for safety and an alternative egress route is clearly not possible.
2. Fire balconies will not be connected vertically unless the abutter refuses to allow horizontal connection.
3. If existing fire balconies are removed, the facade material should be carefully repaired to match existing.
4. Replacement fire escapes should be made of wrought or cast iron, painted black, in a design proportioned and located to have minimal effect on the facade. Old or re-cast fire balconies that clearly reflect the style of the building may be installed.
5. Original decorative (including accessible) balconies should be retained. No new decorative balconies will be added.

EXTERIOR PAINT

General

1. Materials that have never been or were not intended to be painted should not be painted: e.g., copper or brick or sandstone.
2. The appropriate color of paint for doors, trim, as well as main facade colors, is dependent on the style of the building and is subject to District Commission review and approval.

Paint Removal

1. Paint may be removed with proper safeguards from any surface not originally intended to be painted, including most masonry.
2. In general, the most benign method that works should be used. Brick and other porous masonry will not be sandblasted.
3. Allowing the continuing deterioration of existing paint may be preferable to either removing or repainting.

Trim Color

1. Exterior wood (e.g., doors, window, framing, mullions, etc.,) will be painted or stained a subdued earthtone complimenting the material of the building.

2. It is preferable that one color be used. If a second color is used, it should be compatible with the first.

Iron or Other Metal Details

1. Metal decorative elements, including railing and fences, should be painted flat black.
2. Heavy cast iron pieces may be painted to resemble stone.

Dormers and Roof Structures

1. Projections, and their trim, which were designed as integral parts of the roof (e.g., mansards) should be made to blend with the roofs material.
2. Other projections, such as dormers, should be painted to match the predominant trim color.
3. New roof projections, when approved, should be painted to minimize their impact on the appearance of the building.

MASONRY

General

1. All masonry elements, including decorative areas, should be retained.
2. Masonry should never be sheathed in another material because it is a porous material and is susceptible to moisture and chemical damage.
3. Sandblasting will not be permitted. Gentler cleaning methods should be used.

Replacement

1. All replacement elements should match the original in size, color and porosity.
2. Installation and design should match the original.

Repair

1. Defective mortar joints should be carefully repaired so the color and raking match the original. Attention to the mix and application is encouraged to minimize shrinkage of the new mortar.
2. Cracked or broken masonry elements should be repaired and retained in all possible situations, or if replacement is necessary, with like or similar material. For example, stone lintels or other stonework should not be replaced with brick.

3. Previously painted masonry will only be painted in a subdued earthtone color.

YARDS AND WALKWAYS

General

Much of the character of the district is dependent on the scale and appearance of the green spaces. These features (yards and walkways) as defined by curbing should be retained as originally intended. Compatibility with adjacent yards is encouraged.

Fences

1. Existing wrought and cast iron fences should be retained (and repaired if necessary).
2. New or replacement fences will be made of either wrought or cast iron of standard or rolled stock and must not exceed five feet in height.
3. Wood, chainlink, wire and opaque fences are not appropriate. Privacy screening should be done with painting.

Landscaping

1. Specific plant material is not controlled, although artificial materials are discouraged.
2. The general arrangement and design of the plantings should reflect the overall character of the district. (Not subject to District Commission review).
3. Permanent features, such as pieces of art and foundations, are subject to specific review and should be carefully designed and located to reinforce the overall character of the district.

Walkway Materials

1. The private sidewalks are visually related to the building and should reinforce the quality and appearance of the architecture.
2. Scored concrete is the preferred material.
3. Asphalt will not be used.

Walls

1. Original freestanding walls should be retained.
2. Although they will be reviewed individually, erecting new walls is generally not encouraged and will not be allowed forward of the general facade line.

SIGNS

General

All signs within the district will be subject to the Boston Sign Code. All signs must be approved by the District Commission in order to ensure architectural and historical consistency.

Temporary Signs

1. The size and location of the temporary sign will be controlled so that no architectural detailing is covered or obscured. The sign will be no larger than four square feet.
2. Temporary signs will not be specifically lighted.

Professional Signs and Directories

1. The design and material of the sign should reinforce the architectural character of the building.
2. Advertising or general information signs are not allowed.
3. Freestanding or projecting signs and directories are not allowed.

Lighting of Signs

1. No illuminated, neon, or back-lit signs are allowed.
2. Signs should not be flood-lighted. Small, shielded light sources may be used if no spill-over is visible to abutting properties.

PUBLIC AREAS

Public sidewalks should be designed and constructed to reinforce the character of the district. Any alteration to public sidewalks is subject to District Commission review and approval.

Street Furniture

All street furniture is subject to District Commission review and approval.

DEMOLITION

All plans for demolition of any existing building will be subject to District Commission review and approval.

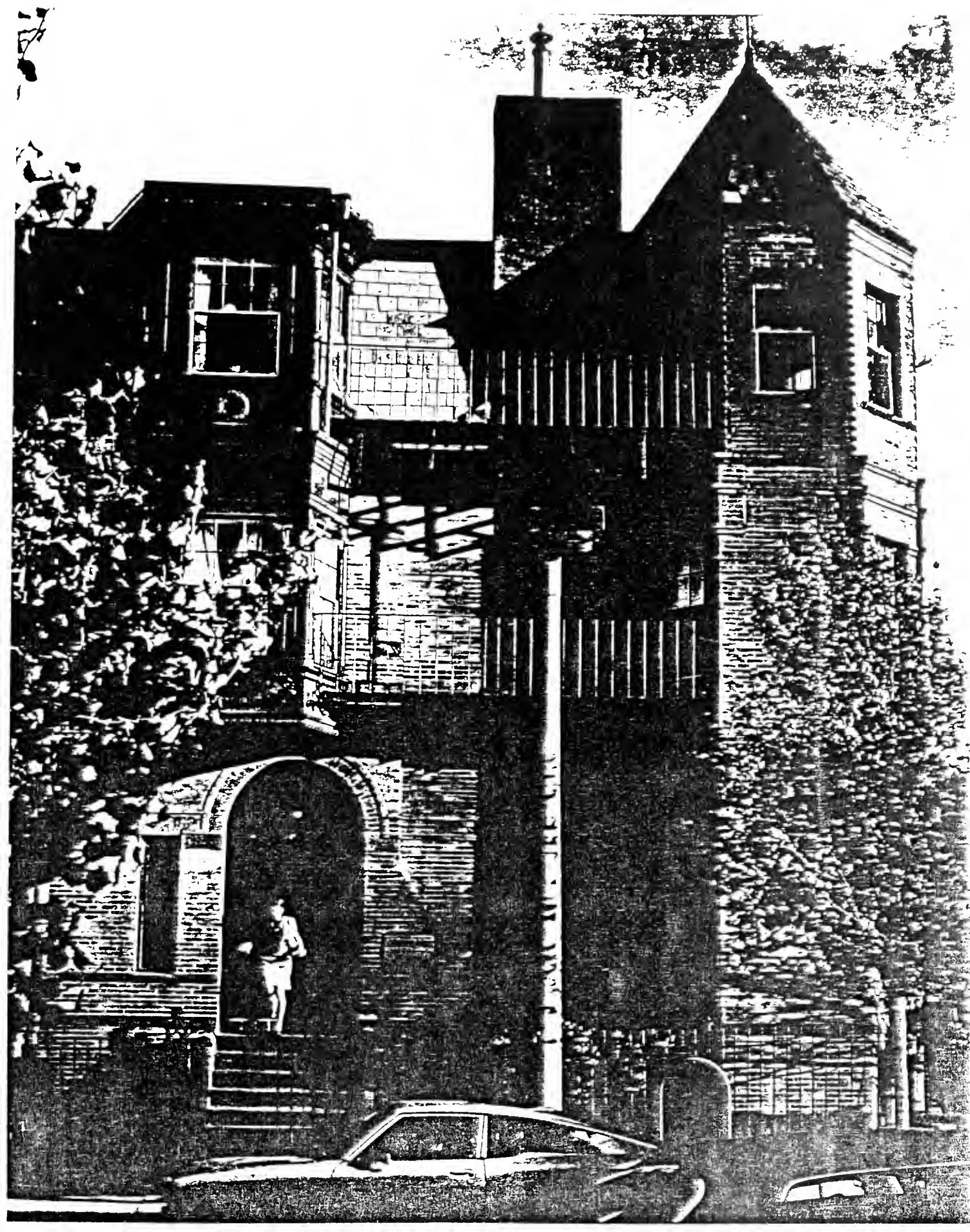
RECONSTRUCTION

In the event of fire or other destruction to an existing building, replacement structure or elements thereof should match the original in design and materials as closely as possible and is subject to District Commission review and approval.

NEW CONSTRUCTION

All new construction is subject to District Commission review and approval. Plans submitted for approval must be consistent with or complimentary to the historical and architectural character and appearance of the neighborhood. Particular attention will be paid to scale, materials, and rhythm of the street facade(s).





St. Germain Area

ADDRESS 20 Belvidere St COR. and 30 St. CeciliaNAME St. Cecilia R.C. Church
present originalMAP No. 23N/10E SUB AREA East Fens

1893: CORNERSTONE

DATE 1892: MAIN CHURCH COMPLETED SULLIVAN. 1895
GUILD HALL - BETWEEN 1912-1917 SOURCE AHAS + BUILDING DEPT RECORDS
(PROBABLY 1914)ARCHITECT CHARLES J. BATEMAN LEAHY. 1892
source BOSTON OF TODAY. 1892.

BUILDER _____ source

OWNER ARCHBISHOP JOHN J. WILLIAMS
original presentPHOTOGRAPHS Fenway 3-5/1, 5/2-84TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) CHURCH AND PAROCHIAL RESIDENCENO. OF STORIES (1st to cornice) 1 - church plus BASEMENT AND
4+5 - RESIDENCE TOWEROUT GABLE - FRONT cupola — dormers —MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick red stone granite trim concrete iron/steel/alum.BRIEF DESCRIPTION RATHER AUTERE AND SPARSLY ORNAMENTED BASILICA-LIKE PLAN ROMANESQUE REVIVAL CATHOLIC CHURCH WITH RECTANGULAR APSE END, AND AT LEFT, (3 STORY + BELL TOWER INCORPORATING AT LOWER 5 FLOORS PAROCHIAL RESIDENCE AND PARISH OFFICES WHICH ARE REACHED THROUGH AN ARCHED GRANITE TRIMMED "CHECKERBOARD" ORNAMENTED ENTRANCE FACING ST. CECILIA STREET. FAÇADE OF CHURCH DISPLAYS TRIO OF ARCHED RECESSED BRICK TRIMMED ENTRIES SET ABOVE STEEP AND SEPARATE RUNS OF GRANITE STAIRS AND AT 2ND FLOOR, CENTRAL TALL ARCHED FIGURED STAINED GLASS WINDOW FLANKED BY SMALLER ARCHED WINDOWS WITH PAIRED ARCHED MULLIONS. ARCHED WINDOWS ARE USED ALONG NAOS AND AT UPPER FLOORS AND LEVELS OF PAROCHIAL RESIDENCE AND BELL TOWER. ADDITION AT RIGHT, 3-STORY, SINGLE BAY, FULL COOPED IRREGULARLY CUT COURSED GRANITE FACED MODERN GOTHIC GUILD HALL.
EXTERIOR ALTERATION MINOR moderate drasticCONDITION good fair poor — LOT AREA 22,330 sq. feetNOTEWORTHY SITE CHARACTERISTICS On large corner lot on quiet side street with narrow side-walk.
ADJACENT AT RIGHT TO HILTON HOTEL PARKING GARAGE AND FACING NEW ENGLAND TELEPHONE CO. COMPLEX.
AT REAR AND ACROSS SCOTIA STREET, PLEASANT LANDSCAPED MEMORIAL PARK WITH SHRINE TO VIRGIN.

SIGNIFICANCE (cont'd on reverse)

St. Cecilia's Church is significant as the first Roman Catholic Church to be built in the Back Bay and Fenway districts, as a notable example of Romanesque Revival architecture, and as an important example of a church design by a prominent Boston architect primarily known for his work for Catholic institutions.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	X
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social: humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	X				

Significance (include explanation of themes checked above)

The parish of St. Cecilia was organized in 1888, and initially Mass was held in a temporary chapel fitted-up in one of the halls at the Mechanics Building on Huntington Avenue. The inconspicuous side street site was purchased on December 27, 1887, and Rev. Richard J. Barry, pastor at Most Precious Blood in Hyde Park, was appointed rector of the 100 person congregation. Barry raised money for the church building fund "vastly aided by the faith and generosity of the Irish maids, who were then so numerous in the households of the Back Bay and who at first seemed to form the majority of the new congregation."

The cornerstone of St. Cecilia's Church was laid in 1888, and Mass was said in the completed basement--February, 1889. On November 13, 1892 Mass was celebrated upstairs in the 1100 seat main church. Dedication of St. Cecilia's was on April 22, 1894, and in attendance at the solemn pontifical Mass on that occasion was the Most Rev. F. Satolli, the papal delegate to the Catholic Church in the U.S. Because of the considerable growth of the Back Bay and Fenway districts during the 1890's through the 1920's, the parish prospered, and in order to meet the needs of Catholics in the area, two subsidiary churches--St. Ann's on St. Stephen St. and St. Clements on Boylston St., originally built respectively for Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Protestant Episcopal and Universalist congregations (see forms for)--were provided to serve as missions of St. Cecilia's. (see p. 2.)

Recommended for National Register listing

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records.

Architectural Archive. Boston Public Library/Fine Arts Dept.
Bromley. Atlases. 1883-1917.

Sullivan, James S. One Hundred Years of Progress. 1895
Lord, et. al. History of the Archdiocese of Boston. 1944.

Herndon, Richard. Boston of Today, 1892.

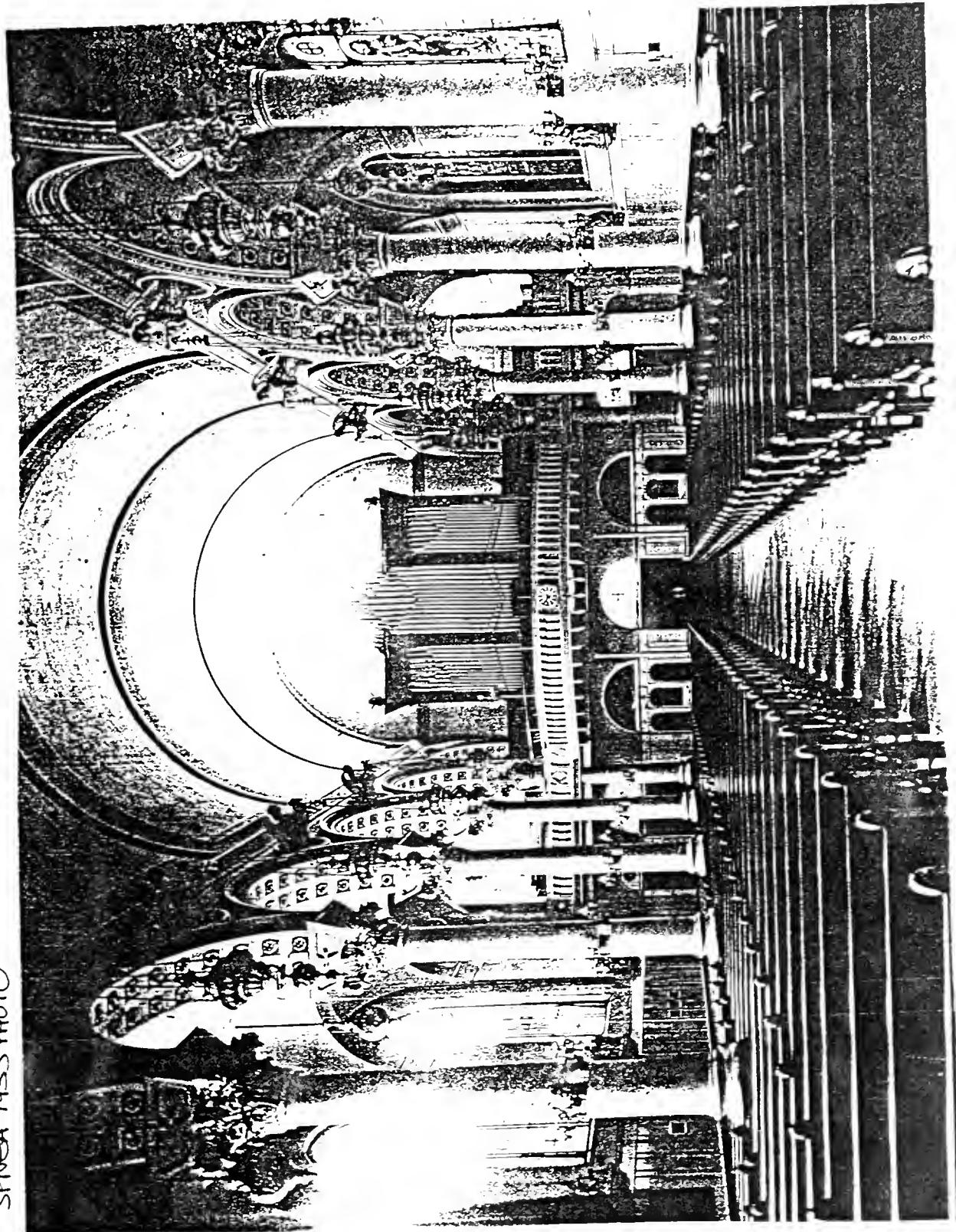
The Pilot. April 28, 1894 p. 1. col. 7. (Dedication)

Withey. American Architects Deceased.

Leahy, William. Catholic Churches of Greater Boston, 1892.

ST. CECILIA CHURCH

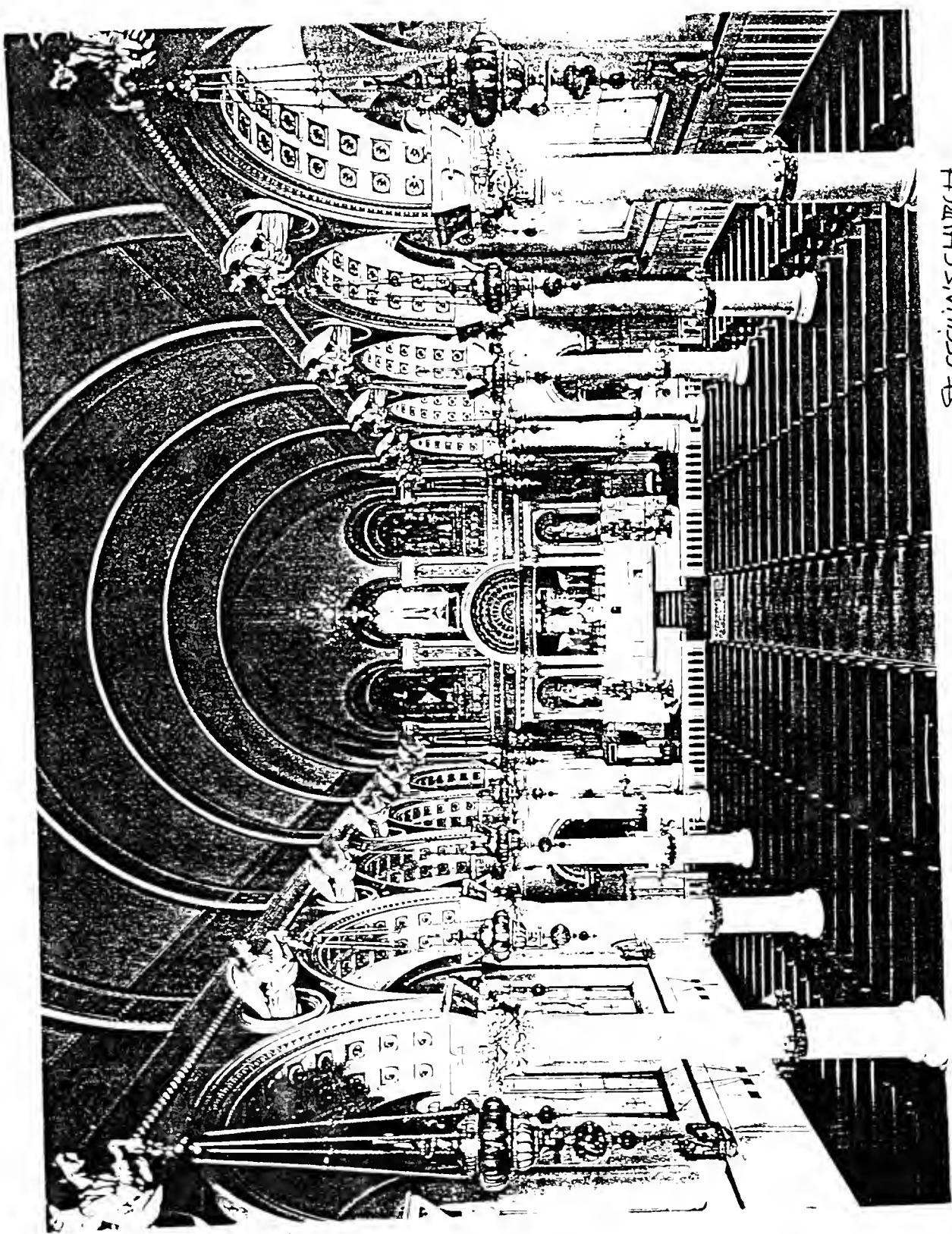
SPNEA 1933 PHOTO



F/1 503

ST. CECILIA'S CHURCH

SPNGA. 1933 PHOTO

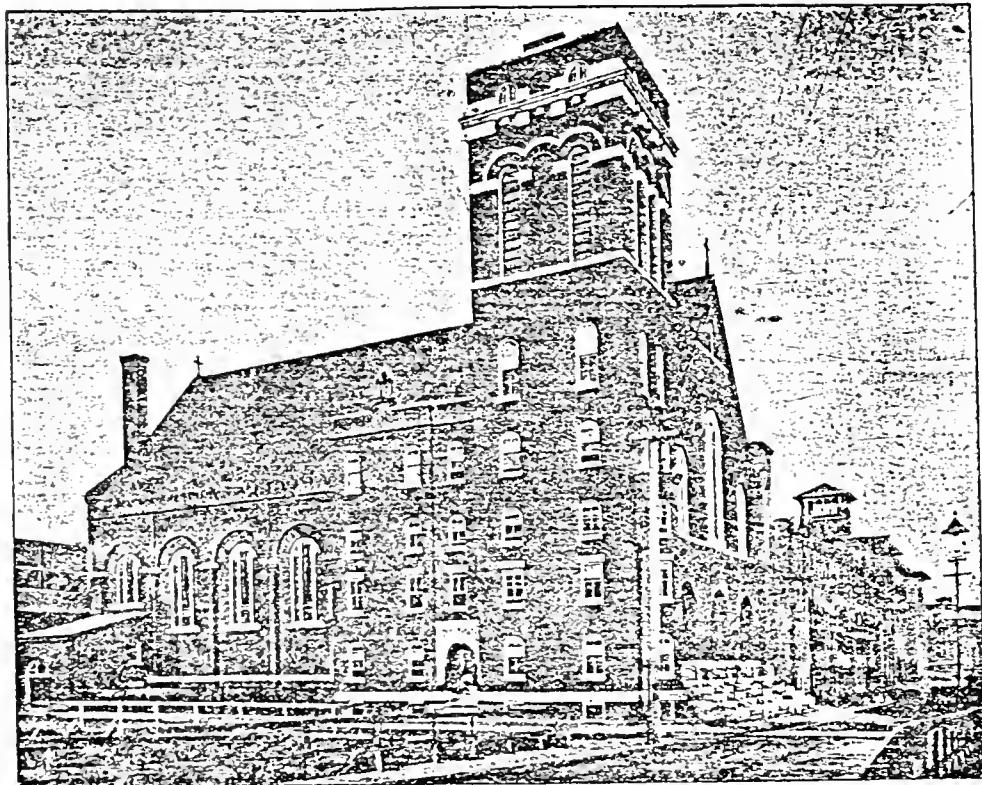


HIST

page 2.
20 Belvidere Street
St. Cecilia R.C. Church

Significance continued:

Charles J. Bateman (1851-May 3, 1940), the architect of St. Cecilia Church, was born in Cambridge and was educated at M.I.T. By 1874, he was in practice on his own, and in 1883 and later in 1888, served as Boston city architect. Bateman is best known as the designer of several local Catholic churches including Sacred Heart Church, East Boston, St. Catherine's (Vine Street), Charlestown, Most Precious Blood, Hyde Park, as well as parochial schools in the North End, East Boston, Charlestown, Malden, and Waltham. In addition, he was the architect of the Bigelow School and part of the Carney Hospital in South Boston, apartment houses in the North End, Beacon Hill, South Cove, Charlestown, and triple deckers in Roxbury and Dorchester.



ST. CECILIA CHURCH, BELVIDERE STREET, BOSTON.

SULLIVAN. 100 YEARS OF PROGRESS
1895. p. 143.

ADDRESS 8-36 ST. GERMAIN ST COR. BETWEEN MASS. AVE AND DALTON

NAME _____
present original

MAP No. 23N/10E SUB AREA _____

DATE 1892-3 BUILDING PERMITS
sourceARCHITECT THOMAS R. WHITE BUILDING PERMITS
sourceBUILDER THOMAS R. WHITE BUILDING PERMITS
sourceOWNER 1892-3: THOMAS R. WHITE
1895: VARIOUS (CUSTOMERS)
original presentPHOTOGRAPHS FENWAY 1. 2/4*, 2/5-84
FENWAY 3. 5/5*-84TYPE (residential) single double (1F row) 2-fam. 3-deck ten apt.
(non-residential) _____

NO. OF STORIES (1st to cornice) 3 plus —

.00F FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick red stone concrete iron/steel/alum.

BRIEF DESCRIPTION ROW OF 15 MODESTLY SCALED AND DETAILED QUEEN ANNE HOUSES USUALLY WITH 2-STORY BOWED BAY AND WITH SEGMENTALLY ARCHED WINDOWS AND SEGMENTALLY ARCHED, ORIALLY RECESSED, BRICK TRIMMED ENTRY. BRICKWORK TRIM ALSO IS USED FOR WINDOW HEADS, AT PALLADIAN-LIKE WINDOW AT 2ND FLOOR OVER ENTRY AND AT ROOF CORNICE. # 18, 32, 36 - DESIGNED WITH 3-STORY, 3-SIDED BAY; # 22, 26, 30 WITH 2-STORY 3-SIDED BAY.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 1200 EACH sq. feet

NOTEWORTHY SITE CHARACTERISTICS Modest uniform set-back with small front yards all enclosed with iron fencing. "Necked-down" brick sidewalks with new gas lights and street trees. Adjacent at Dalton Street end--Prudential Center development.

SIGNIFICANCE (cont'd on reverse)

#8-36 St. Germain Street form part of a very pleasing streetscape of 3-story, usually red brick, continuous rows of single and three-family residential buildings. St. Germain Street provides an intact and well maintained 1890's development located between the commercial and institutional uses along Mass. Ave. and

(Map)

JW
TCP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation
Agricultural	<input type="checkbox"/>	Education
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement
The Arts	<input type="checkbox"/>	
Commerce	<input type="checkbox"/>	Industry
Communication	<input type="checkbox"/>	Military
Community/ development	<input type="checkbox"/>	Political
	<input checked="" type="checkbox"/>	



Significance (include explanation of themes checked above)

the large scale hotel and apartments at the Prudential Center, and is of further significance as the last remaining pocket of the single and three-family residential area developed during the mid-1880's and 1890's and that characterized much of the vicinity between Mass. and Huntington Avenues. This residential area has been, for the most part, obliterated by the 1960's and '70's hotel and high-rise building boom stimulated by the Prudential Center and by the expansion of the Christian Science Church and its development of Christian Science Park. (see form for).

Much of the even side of St. Germain Street (and probably part of the odd side--see form for 15-25 St. Germain) was put-up by developer/builder Thomas R. White, who acquired parcels of land from a consortium of individuals including Henry Lee Higginson and S. Endicott Peabody (see form for 40-50 The Fenway for info on Peabody) in 1892. Five years earlier, Higginson et al had purchased the land on what was then called Cromwell Street from street-railway entrepreneur and Beacon Street developer, Henry M. Whitney (see also forms for 28-36, 39-55, 38-56, 68-78 St. Stephen Street).

Active as a mason and later as a builder/developer in Boston from the mid-1870's through 1895--when he is no longer listed in--see p. 2-
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

*Recommend for National Register listing as district and
Architectural Conservation District designation*

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Directories

Boston Building Dept., Records.

Bromley Atlases. 1884-1928

Architectural Archive: Fine Arts Dept/BPL

SUFFOLK DEEDS: 2062/514, MAY 28, 1892 (HIGGINSON ET AL TO THOMAS R. WHITE)

ALSO 2062/516, 518, 519, 521.

ALSO 2065/233, 241, 245

ALSO 2066/609; 2072/273; 2080/498

1755/629, JAN 8, 1881 (WHITNEY TO HIGGINSON ET AL)

1687/403 DEC 1, 1864

+ JUNE 30, 1885 - PLAN.

8-36 St. Germain Street
page 2.

Significance continued:

the Boston directories, Thomas R. White was responsible for single-family houses on Newbury Street, St. Botolph, and Falmouth Street during the late '80's through the mid-'90's as well as ca. 1890 apartment buildings in the Back Bay and Fenway areas including 362-6 Commonwealth, corner of West Chester Park, 5-7 Caledonia (Norway), 72, 106, 128, 155 Huntington Avenue and 465 Columbus.

By 1895, several of the houses in the 8-36 St. Germain row were owner-occupied including #10 by choreman James Gillis, #12 by auctioneer, James McCoy, #14 by Mrs. Annie Norton, #16 by William C. Thairwell, proprietor of a High Street sewing silk and twist business, and #24 by coupe driver Patrick H. Slamin. #22-26, 32, 36 were owned at this time by Malden resident--builder Lorin L. Fuller.

Around 1910, a number of houses at 8-36 were the residences of coachmen including at #16, John O'Brien, #20, Barnett C. Preston, #22, John J. Dooling, #24, John H. Monahan, and horseshoer Patrick J. Rooney, who worked nearby at 20 Cambria,—boarded at 8 St. Germain.

During the late 1970's, both sides of St. Germain Street were rehabilitated by a private developer. City support of this project included the installation of brick sidewalks and new gaslights.



ADDRESS 15-25 ST. GERMAIN C.R. BETWEEN MASS. AVE.
AND DACTONNAME _____
present originalMAP No. 23N/10E SUB AREA _____DATE 1893 BUILDING INSPECTION REPORT
source (SEC BIBLIO.)ARCHITECT THOMAS R. WHITE sourceBUILDER THOMAS R. WHITE sourceOWNER 1895: SE HUMPHREY (#15)
L.M. KEITH (#17, 19, 21)
original present
C.F. QUINN (#23); J.W. FRENCH (#25)PHOTOGRAPHS FENWAY 1. 4 1/2*, 4/3-84; #1. 41-84 (#29-15)TYPE (residential) single double 1F row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus —ROOF FLAT cupola — dormers —MATERIALS (Frame) clapboards shingles, stucco asphalt asbestos alum/vinyl
(Other) brick RED stone concrete iron/steel/alum.BRIEF DESCRIPTION ROW OF 10 QUEEN ANNE HOUSES WITH 3-STORY 3-SIDED BAYS DISPLAYING MIX OF
SEGMENTALLY ARCHED AND RECTANGULAR WINDOWS AND WITH MIX OF ARCHED SIDELIGHT/FAN ENTRIES AND
SEGMENTALLY ARCHED RECESSED ENTRIES. BRICKWORK CORNICE CONTINUED THROUGH ADJACENT #27-41.
MODEST TERRACOTTA ORNAMENT SEEN GOING BRICKWORK TRIM ON CENTRAL SEGMENTALLY ARCHED WINDOWS ON BAYS
AS WELL AS ON RECTANGULAR WINDOWS AT SIDES OF BAYS.EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor #15-195; OTHERS LOT AREA 1100 EACH sq. feetNOTEWORTHY SITE CHARACTERISTICS SHALLOW CONTINUOUS SET-BACKS. VERY SMALL FRONT YARDS ENCLOSED
WITH IRON FENCING. "NECKED DOWN" BRICK SIDEWALKS WITH NEW GASLIGHTS AND STREET TREES.

SIGNIFICANCE (cont'd on reverse).

Part of notable streetscape of 1890's
single and three-family housing (with
single-family residences located near
Mass. Ave. end--see form for #8-36) and
characteristic, prior to the development
of the Prudential Center and its attendant
high-rise construction and the expansion

(Map)

IV
TP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservatio
Agricultural	<input type="checkbox"/>	Education
Architectural	<input checked="" type="checkbox"/>	Exploratio
The Arts	<input type="checkbox"/>	settlement
Commerce	<input type="checkbox"/>	Industry
Communication	<input type="checkbox"/>	Military
Community/ development	<input checked="" type="checkbox"/>	Political

Significance (include explanation of themes checked above)

of the Christian Science Church into Christian Science Park, of much of the neighborhood located in the Mass. and Huntington Avenues vicinities. As is apparent for the housing along most of the street, #15-25 St. Germain maintains much of its original architectural detailing and design.

Although no building permits for this row have survived, a building inspection report on file in the Fine Arts Department at the Boston Public Library, indicates that 15-25, as was the case for #8-36 and #38-48 - on the opposite side, were put up by builder Thomas R. White. Except for Susan E. Humphrey at #15, the remainder of the row apparently was not owner-occupied as late as 1908.

(For additional information on the early development of St. Germain and builder Thomas R. White, see forms for 8-36; 38-56)

Preservation Consideration (accessibility for public use and enjoyment, protection)

Recommended for National Register

District listing and
Architectural Conservation
District designation

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Department; Records.
Architectural Archive: Fine Arts Dept/BPL.
Bromley Atlases. 1884-1928.
Boston Directories.

Suffolk Deeds: 2062/514 MAY 28; 1892 (HIGGINSON ET AL TO THOMAS R. WHITE)
4150-2062/516, 518, 519, 521; 2065/233, 241, 245,
2066/609; 2072/273; 2080/498.
1755/629 - JAN 8, 1881 (WHITE TO HIGGINSON ET AL)
1687/403 - DEC 1, 1884 + JUNE 30, 1885 PLAN

ADDRESS 27-41 ST. GERMAIN ST. COR. BETWEEN MASS AND DALTON

NAME _____ present original

MAP No. 23N10E SUB AREA _____

E 1897/8 BUILDING PERMITS
sourceHTECT JAMES J. GALVIN ATTRIBUTED - SEE SIGNIFICANCE
sourceBUILDER JAMES J. GALVIN BUILDING PERMITS
source

OWNER JOSEPH GREEN original present

PHOTOGRAPHS FENWAY 1-3/6*-84; 1-4/1-84 (#29-15)

TYPE (residential) single double 3F row 2-fam. 3-deck ten apt.
(non-residential) _____NO. OF STORIES (1st to cornice) 3 plus _____ROOF FLAT cupola _____ dormers _____MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick ^{red} _{and yellow} stone concrete iron/steel/alum.BRIEF DESCRIPTION RUN OF 8 QUEEN ANNE 3-F HOUSES ALL WITH 3-STORY BOWED BAYS AND CONTINUOUS
BRICKWORK CORNICE AND WITH RED BRICK DWELLINGS AT 27, 29, 37, 39, 41 USUALLY DISPLAYING SEGMENTALLY ARCHED
WINDOWS, SEGMENTALLY ARCHED RECESSED ENTRIES, ROUND ARCHED WINDOWS AT 2ND AND 3RD FLOORS OVER
ENTRIES AT #37, 39, 41 AND BRICKWORK BANDING ACROSS 1ST FLOOR. THE HOUSES AT #27, 29, 37, 39, 41 FLANK
#31, 33, AND 35 WHICH ARE EXECUTED IN YELLOW BRICK. #31 IS IDENTICAL IN DETAIL AND FORM TO ITS RED
BROTHERS AT 29 WHICH REVEALS YELLOW BRICKWORK AT CORNICE. #33 AND 35 ARE DESIGNED WITH
PAIRED ENTRIES.EXTERIOR ALTERATION minor moderate drastic _____CONDITION good fair poor _____ LOT AREA 1237 EACH sq. feetNOTEWORTHY SITE CHARACTERISTICS Shallow continuous set-backs. Very small
front yards enclosed with iron fencing. "Necked-down" brick sidewalks
with new gas lights and street trees.

SIGNIFICANCE (cont'd on reverse).

Stretch of Queen Anne three-family houses that serve as part of this notable streetscape of 1890's residential development. Although most of the even side and some of odd was put up in 1892-5 by builder/developer Thomas R. White (see forms for 8-36, 38-56, 15-25), most of the odd side of St. Germain was built in 1897/8 by James J. Galvin

(Map)

IV
TCP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	x	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	x				

Significance (include explanation of themes checked above)

for builder/developer Joseph Green (see also forms for 43-51, 53-65). Galvin and Green both were experienced contractors but building permits for the dwellings on the odd side of St. Germain between #21 and 65 are all dated September 30, 1897 and list Galvin as the builder. Building permits for #27-41 do not give an architect, but those for #43-65 indicate that Galvin was architect and builder, and therefore it seems certain that he also designed this mixed red and yellowbrick group as well.

Joseph Green the developer of 27-65 St. Germain was active as a builder and real estate speculator from the 1890's through the 1920's. During this time he was a Cambridge resident and maintained an office at 53 State Street in Boston. Around 1917, he was the treasurer of the U.S. Construction Co. at 294 Washington Street. Green's associate, James J. Galvin was an architect and builder, and is credited with 3-family turn-of-the century frame and brick housing in Roxbury. A resident of 16 St. Germain Street in the late 1890's, in 1907, Galvin left Boston and moved to Springfield, Mass. #37, 39, 41, St. Germain are not shown on the 1898 Atlas indicating that these dwellings were built just later than the others put up by Galvin and Green between #27 and 65. At this time, #27 was

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

the residence of James H. Phelan who operated his real estate business from that same address and #33 was the home of Daniel C. Cooney, of Cooney and Costello, horseshoers who worked nearby at 31 Cambria Street.

Recommendation
same as rest of St. Germain

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Department; Records.

Bromley. Atlases. 1884-1928.

Boston Directories.

Architectural Archive: Fine Arts Dept/BPL: James J. Galvin

Joseph Green

Suffolk Deeds: 1687/403, Dec. 1, 1884 and June 30, 1885. Plan

ADDRESS 38-56 St. Germain St DOR. BETWEEN MASS. AVE. AND DALTON STREET

NAME _____

present

original

MAP No. Z3N/10E

SUB AREA

DATE #38-48:1894/5BUILDING PERMITS
AND ATLASES#50:1896#52-6:source 1897ARCHITECT THOMAS R. WHITEJOSEPH GREENBUILDING
PERMITS
AND ATLASES#50:#52-56:source A.H. BOWDITCHBUILDER THOMAS R. WHITEJOSEPH GREENBUILDING
PERMITS
AND ATLASES#50:#52-56:source W.C. NORRISOWNER 1894/5 - THOMAS R. WHITE (#38-48)1896 - JOSEPH GREEN (#50)

original present

1897 - E.A. BANSS (#52-6)

PHOTOGRAPHS FENWAY 1-2/6, 3/1-84

TYPE (residential) single double 3F row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus —.00F FLAT cupola — dormers —

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brickred stone trim concrete iron/steel/alum.

BRIEF DESCRIPTION ROW OF 10 QUEEN ANNE 3-FAMILY DWELLINGS USUALLY WITH 3-STORY 3-SIDED BAY, RECTANGULAR WINDOWS WITH ROUGH-FACED STONE LINTELS AND SILLS AND WITH, ORIGINALLY RECESSED, SEGMENTALLY ARCHED ENTRANCES WITH BRICKWORK HEADS ENHANCED BY ROOF-FACED KEYSTONED TRIM. BUILDINGS AT - #48 + 50 DISPLAY 3-STORY BOWED BAYS AND #48, 50, 52, VARIED ENTRY TRIM. #50 REVEALS FAÇADE BANDS OF WHITE BRICK INCORPORATING WINDOW SILLS AND LINTELS. BRICKWORK CORNICE EXHIBITED AT ROOFLINE.

EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor — LOT AREA #52-4: 1204 sq. feet
#56 - 1292

NOTEWORTHY SITE CHARACTERISTICS Modest uniform set-back with small front yards all enclosed with iron fencing. "Necked-down" brick sidewalks with new gas lights and street trees. Adjacent at Dalton Street end to Prudential Center development.

SIGNIFICANCE (cont'd on reverse)

#38-56 St. Germain Street form part of a pleasing and harmonious streetscape of 3-story, usually red brick, continuous rows of single and three-family residential buildings. St. Germain Street provides an intact and well maintained 1890's development located between the commercial and institutional uses along Mass. Avenue and the large scale

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>		
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Community/ development	<input checked="" type="checkbox"/>				

Significance (include explanation of themes checked above)

hotel and apartments at the Prudential Center, and is of further significance as the last remaing pocket of the single and three-family residential area developed during the mid-1880's and 1890's and that formerly characterized much of the vicinity between Mass. and Huntington Avenues before the 1960's and '70's building boom stimulated by the new Prudential Center and prior to the expansion of the Christian Science Church into Christian Science Park.

Much of the even side of St. Germain Street (and probably part of the odd side--see form for 15-25 St. Germain) was put-up by developer/builder Thomas R. White, who acquired parcels of land from a consortium of individuals including Henry Lee Higginson and S. Endicott Peabody in 1892. At this time Peabody lived in the area at 40 The Fenway (see form for). Five years earlier, Higginson et al had purchased the land on what was then called Cromwell Street from street-railway entrepreneur and Beacon Street developer, Henry M. Whitney (see also forms for 28-36, 39-55, 38-56, 68-78 St. Stephen Street).

Active as a mason and later as a builder/developer in Boston from the mid-1870's through 1895--when he was no longer listed in the Boston Directories, Thomas R. White, in the late '80's through the

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) --see

*Recommended for National Register District listing
and Architectural Conservation District designation*

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Directories

Boston Building Dept. Records.

Bromley Atlases. 1884-1928

Architectural Archive: Fine Arts Dept/ BPL - THOMAS R WHITE + ARTHUR Bowditch
SUFFOLK DEEDS: 2062/514, MAY 28, 1892 (HIGGINSON ET AL TO THOMAS R WHITE)

ALSO: 2062/516, 518, 519, 521 AND 2065/233, 241, 245; 2066/609;
2072/273; 2080/498.

1755/629, JAN 8, 1887 (WHITNEY TO HIGGINSON ET AL)

1687/403 DEC 1, 1884 + JUNE 30, 1885 - PLAN.

E/H 2

38-56 St. Germain Street
page 2.

Significance continued:

mid-'90's, was responsible for single-family houses on Newbury, St. Botolph, and Falmouth Streets as well as ca. 1890 apartment buildings in the Back Bay and Fenway areas including 362-6 Commonwealth, corner of West Chester Park, 5-7 Caledonia (Norway), 72, 106, 128, 155 Huntington Avenue and 465 Columbus.

White's 1894 building plans for #50-56 St. Germain were abandoned in 1896,-a circumstance possibly caused by his death. #50 was put-up later that year by owner, builder, architect, Joseph Green(see forms for 27-41; 43-51 St.Germain) and in 1896/7, #52, 54, 56 were being built for Pemberton Square lawyer Edward A. Bangs after designs by the prominent architect Arthur H. Bowditch. Bowditch (d. March 14, 1941) was active ca. 1890 through the thirties and was the designer of many apartment, hotel, and commercial buildings in Boston including the Carlton Hotel (see form for 1138 Boylston Street), 31 Milk Street, the Old South Building at 294 Washington Street, the Hotel Somerset at 400 Commonwealth Avenue, the Lenox Hotel, the Essex Hotel, and the Stoneholm Apartments at 1514 Beacon Street, Brookline.

Despite changes in owner, builder, and architect, #50-56 St. Germain continue the form and treatment of the rest of the row and apparently there was considerable reliance on White's scheme for the development of the street.

ADDRESS 43-53 ST GERMAIN ST COR. BETWEEN MASS AVE AND PAINTON

NAME _____ present original

MAP No. ZBN/10E SUB AREA _____DATE 1891/8 BUILDING PERMIT
sourceARCHITECT JAMES J. CALVIN BUILDING PERMIT
sourceBUILDER JAMES J. CALVIN BUILDING PERMIT
sourceOWNER JOSEPH GREEN original present1898: EDWARD A. BANGSPHOTOGRAPHS FENWAY 1. 3/3*, 3/5-84TYPE (residential) single 3F double row 2-fam. + 3-deck ten apt.

(non-residential) _____

NO. OF STORIES (1st to cornice) 3 plus —ROOF FLAT cupola — dormers —MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick TAN stone 1ST FLOOR c*43 concrete iron/steel/alum.Row of 6 Queen Anne/Romanesque Revival 3-family houses
BRIEF DESCRIPTION including at 49-51 and 45-47 double dwellings with paired doorways sheltered by central recessed entry embraced by broad brickwork trimmed arch and capped at roofline by brickwork trimmed gable displaying respectively brick J and G. Flanking dwellings at #43 and #53 are similar in style and detail as inner pairs, and all exhibit 3-story bowed bay, brick banding across facade, and brickwork cornice. #43 is distinguished by limestone first floor.EXTERIOR ALTERATION minor moderate drastic _____CONDITION good fair poor _____ LOT AREA 1100 EACH sq. feet

NOTEWORTHY SITE CHARACTERISTICS same as for #27-41 (see form)

SIGNIFICANCE (cont'd on reverse)

Tan brick three-family houses with Romanesque Revival features contributing to the appealing predominantly red brick Queen Anne streetscape notable for the maintenance of its 1890's architectural quality and as a reminder of the residential district that characterized

(Map)

IV
RP 4-84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>		
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Community/ development	<input checked="" type="checkbox"/>				

Significance (include explanation of themes checked above)

the Mass. and Huntington Avenue vicinity into the 1960's. #43-51 St. Germain were designed and built by James J. Galvin and put up for developer Joseph Green whose initials ornament the roof gables at 45-7 and 49-51. Owned in 1898 by Pemberton Square lawyer Edward A. Bangs from the late '90's through the turn-of-century, by 1908, #43-51 are variously owned, but apparently none by St. Germain Street residents.

(For additional information of James J. Galvin and Joseph Green, see form for 27-41 St. Germain)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Boston Directories

Boston Building Department; Records

Bromley Atlases — 1884-1928

Architectural Archive: Fine Arts Dept/BPL

Suffolk Deeds: 1687/403, Dec 1. 1884 and June 30, 1885. Plan.

Recommendation:

See 15-25 St. Germain form

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 55-65 ST. GERMAIN COR. NEAR DALTON STREET

NAME _____ present original

MAP No. Z3N10E SUB AREA _____DATE 1897/8 BUILDING PERMIT
sourceARCHITECT JAMES J. GALVIN BUILDING PERMIT
sourceBUILDER JAMES J. GALVIN BUILDING PERMIT
sourceOWNER JAMES J. GALVIN
original present
1895 - EDW A. BAKER #53-59; #61: WM. F. BEAL; #65: H. BARONPHOTOGRAPHS FENWAY 1.3/2, 3/4x - 84TYPE (residential) single double 3F 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus —ROOF FLAT cupola — dormers —MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick RED stone IRON concrete iron/steel/alum.BRIEF DESCRIPTION GROUP OF (6) ROMANESQUE REVIVAL 3-FAMILY HOUSES WITH NARROW PAIRED ARCHED ENTRIES TRIMMED WITH YELLOW BRICKWORK, 3-STORY BOWED BAYS, RECTANGULAR WINDOWS WITH COUGH FACED STONE LINTELS AND SILLS, AND BRICKWORK CORNICE. BUILDINGS ARE ENLIVENED WITH FLEMISH BOND MASONRY WITH BLACK HEADERS AND USE OF A CONTINUOUS YELLOW BRICK BAND ACROSS ROW LINKING 3RD FLOOR WINDOW LINTELS.
→ QUEEN ANNE/EXTERIOR ALTERATION minor moderate drastic → CONSEQUENT REPAINTINGCONDITION good fair poor LOT AREA 1100 FEET sq. feetNOTEWORTHY SITE CHARACTERISTICS SAME AS FOR # 27-4. ADJACENT AT DALTON STREET
CORNER TO BRICK AND STONE APARTMENT BLOCK AT 67-69 ST. GERMAIN AND 10-12 DALTON.

SIGNIFICANCE (cont'd on reverse).

Run of three-family houses with Romanesque features contributing to the appealing predominantly red brick Queen Anne street-scape notable for maintaining its 1890's architectural quality and as a reminder of

(Map)

IV
TOP 4-84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>		
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Community/ development	<input checked="" type="checkbox"/>				

Significance (include explanation of themes checked above)

the residential district that characterized the Mass. and Huntington Avenue vicinity into the 1960's. As is the case for all of the dwellings between #27 and #51 St. Germain, 53-65 were designed and built by James J. Galvin for developer Joseph Green. By 1898, 43-59 St. Germain were owned by Pemberton Square lawyer Edward A. Bangs; #61 and 63 were owned by realtor William F. Beals and #65 by H. Baron who is not listed in the Boston Directories. By 1908, most of the houses included in 53-65 group apparently remain in absentee ownership. #63 however is the residence of coachman John J. O'Hara who is one of several coachmen residing in their own homes on St. Germain Street at this time. (see form for 8-36 St. Germain)

(for additional information on James J. Galvin and Joseph Green, see form for 27-41 St. Germain).

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for National Register District
and Architectural Conservation District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Department. Records
Bromley, Atlases 1884-1928.

Boston Directories.

Architectural Archive: Fine Arts Dept/BPL

Suffolk Deeds: 1687/403, Dec. 1, 1884 and June 30, 1885. Plan.

PARK

W. CHESTER

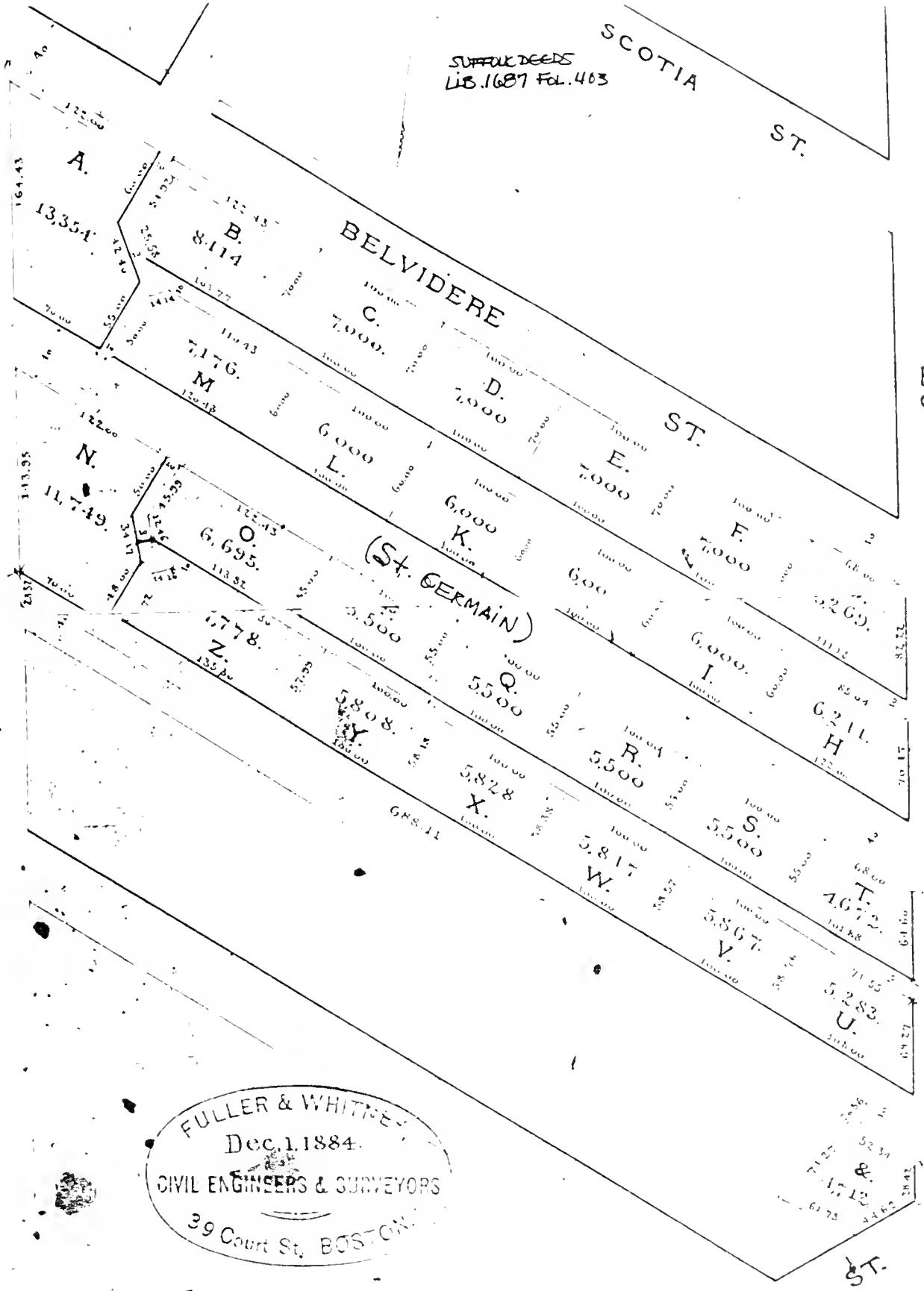
SUFFOLK DEEDS
LIB. 1687 FOL. 403

SCOTIA

57

۱۵

DALTON



Scale 100 feet to an inch.



Scale 100 feet to a
MILE & WHITING.

FALMOUTH

F, K

ADDRESS CHRISTIAN SCIENCE CENTER DCR. BETWEEN MASS. AVE. AND HUNTINGTON.

NAME FIRST CHURCH OF CHRIST SCIENTIST ("MOTHER CHURCH")
present original

MAP No. 23N/10E

SUB AREA

DATE ORIGINAL CHURCH: 1893-4
EXTENSION: 1904-6ARMSTRONG. HISTORY (SEE BIBLIO)
WILLIAMSON. (SEE BIBLIO)

SOURCE

ARCHITECT ORIGINAL CHURCH - FRANKLIN I. WELCH — AA+BN
EXTENSION - CHARLES BRIGHAM (WITH S. S. BEMAN)
SOURCE - WILLIAMSON + AA/BN.BUILDER ORIGINAL CHURCH - E. NOYES WHITCOMB
EXTENSION -SOURCE - WILLIAMSON (SEE BIBLIO)
WOODBURY & LEIGHTON - AD. IN 1912 B.A.C. HENRICKOWNER FIRST CHURCH OF CHRIST SCIENTIST
original present

PHOTOGRAPHS FENWAY 3. 5/6-84; FENWAY 1. 5/1, 5/2, 5/3, 5/5-84

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) CHURCHNO. OF STORIES (1st to cornice) ORIGINAL - 3-STORY
EXTENSION - 3 AND 5 STORY plus ORIGINAL - 5 STORY TOWER
ORIGINAL - HIPPED AND GABLED
EXT - FLAT, DOMED, HALF-DOMED
OF EXT - FLAT, DOMED, HALF-DOMEDcupola ORIGINAL -
EXT - ARCADED DOMED
LANTERNEXTENSION - GALLERIED DOME
dormers ORIGINAL -
EXT - ARCHED DORMERS AROUND
HALF-DOMED PROTECTIONSMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone ~~concrete~~ ^{stone} concrete iron/steel/alum.

BRIEF DESCRIPTION Central plan domed cathedral scale Renaissance Revival church with half-domed semi-circular projections at sides lit by arched windows and now with main entrance facing Mass. Avenue including 1975 Neo-Classical semi-circular portico of en 42 foot monumental Ionic/Corinthian columns set in front of glass and bronze half rotunda. 5-story square plan towers with arched top story re set at 4 corners of building and on Mass. Ave. front are flanked left and right of main entry with multi-sided and square plan extensions. Smooth faced granite is used along 1st floor, and several subsidiary entrances

EXTERIOR ALTERATION minor moderate drastic ~~MODERN PORTICO ADDED - 1975~~ cont'd on p. 2.CONDITION good fair poor LOT AREA IN 1965: 33,202 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Building form determined by street configuration which no longer exists. At westerly end of Christian Science Park. Huntington Ave. front faces monumental elongated rectangular reflecting pool. church set deeply back from Mass. Ave. frontage of extensive lawned area including near street aligned trees set between concrete benches. Four-part multi-globe light fixtures aligned along lawn near church.

SIGNIFICANCE (cont'd on reverse)

Architecturally significant and stylistically distinctive church now located at the Mass. Avenue end of Christian Science Park. The First Church of Christ Scientist is historically important through its association with Mary Baker Eddy, the founder of Christian Science and as the Mother Church of the Christian Science faith. Including two buildings,

II
TCP 4/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	X
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	X				

Significance (include explanation of themes checked above)

the earlier Romanesque Revival Mother Church dates from 1893-4 and the Extension (1904-6)--much larger in scale than the original edifice, was designed by the prominent Boston architect Charles Brigham in a Renaissance Revival style. Christian Science is a relatively recent religion that was developed and established as a church by Mary Baker Eddy who, in the 1860's, investigated the laws underlying the healing practices of Jesus and sought to reinstate primitive Christianity and its lost element of healing. In 1875, Science and Health with a Key to the Scriptures, the textbook of Christian Science was published by Eddy, and 4 years later under her leadership, a Church of Christian Science was organized. Christian Science affirms spiritual healing as part of its teaching and finds authority for this practice in writings of the Bible. During the early 1880's, Mrs. Eddy and her students met at her home at 569 Columbus Avenue. By the late '80's, Christian Science sermons were attracting hundreds of followers who assembled in rented halls. Funds for the erection of a church and purchase of a site were being solicited at this time, and the Christian Science Board of Directors was charged with the duty of constructing -- a church for a cost of not less than \$50,000. A kite-shaped 7828 square foot plot of land at the Preservation Consideration (accessibility, re-use possibilities, capacity see p. for public use and enjoyment, protection, utilities, context)

Recommended for National Register listing and Boston Landmarks Commission designation

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BROMLEY ATLAS. 1884-1938.

ARCHITECTURAL ARCHIVE. FINE ARTS DEPT/BPL - CHARLES BRIGHAM; FRANKLIN I. WELCH . . . AND 1ST CHURCH OF CHRIST SCIENTIST.

ARMSTRONG, JOSEPH. THE MOTHER CHURCH. BOSTON: 1968.

WILLIAMSON, MARGARET. TREMONT CHURCH EXTENSION. BOSTON: 1939

SPNEA PHOTO COLLECTIONS

AABN - MAY 25, 1895, NO. 1013.

AABN - AUG. 11, 1906, NO. 1598.

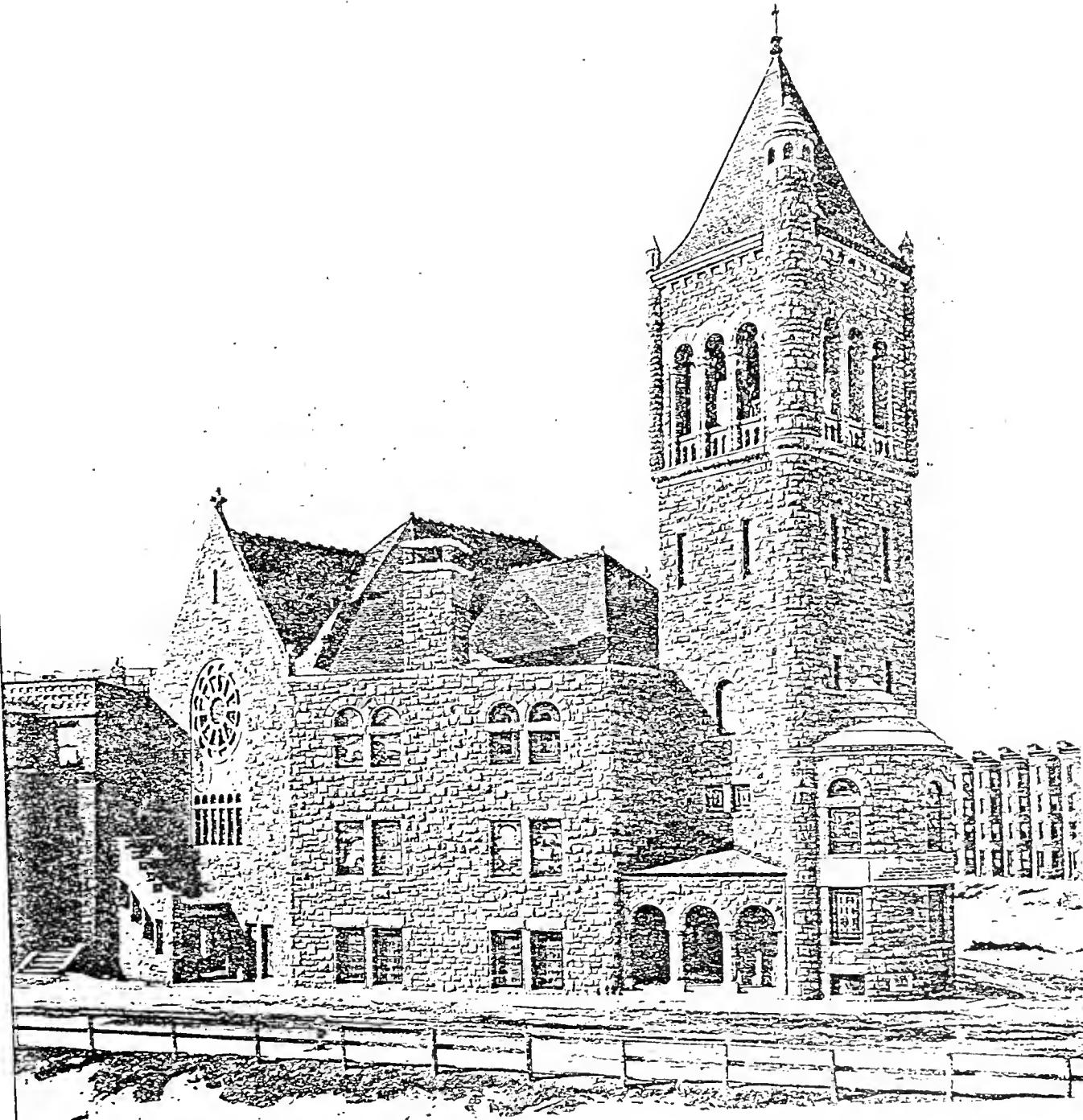
ARCHITECTURAL FORUM. "FORGED IN FAITH" SEPT. 1973 p. 24-39. ARTICLE BY WM. MARLIN ON CHRISTIAN SCIENCE CENTER.

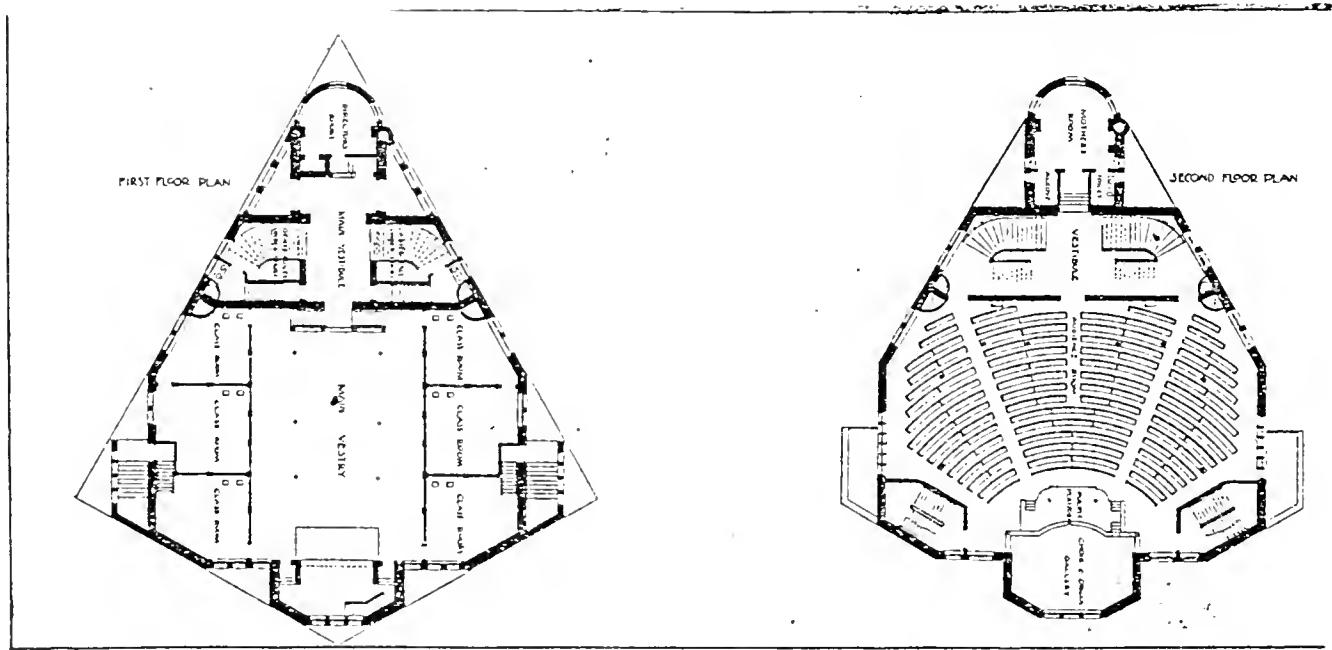
BOSTON ARCHITECTURAL CLUB YEARBOOK 1912 (WORRLEY & LEIGHTON ADV.)

F 12 5-5

No. 1013. AMERICAN ARCHITECT AND BUILDING NEWS, MAY 25, 1895.

COPYRIGHT 1895 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.





THE FIRST CHURCH OF CHRIST, SCIENTIST, BOSTON, MASS.

FRANKLIN I. WELCH Architect

MELIOTYPE PRINTING CO.

FROM: AMERICAN ARCHITECT AND BUILDING NEWS. MAY 25, 1895 NO. 1013.

Moved; date if known _____

Themes (check as many as applicable)

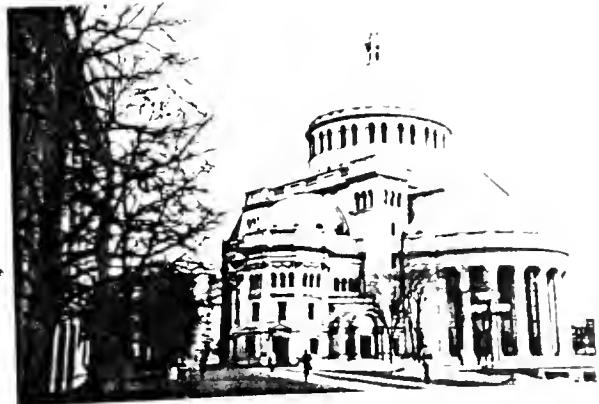
Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input checked="" type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>		
Community/ development	<input checked="" type="checkbox"/>				

Significance (include explanation of themes checked above)

the earlier Romanesque Revival Mother Church dates from 1893-4 and the Extension (1904-6)--much larger in scale than the original edifice, was designed by the prominent Boston architect Charles Brigham in a Renaissance Revival style.

Christian Science is a relatively recent religion that was developed and established as a church by Mary Baker Eddy who, in the 1860's, investigated the laws underlying the healing practices of Jesus and sought to reinstate primitive Christianity and its lost element of healing. In 1875, Science and Health with a Key to the Scriptures, the textbook of Christian Science was published by Eddy, and 4 years later under her leadership, a Church of Christian Science was organized. Christian Science affirms spiritual healing as part of its teaching and finds authority for this practice in writings of the Bible. During the early 1880's, Mrs. Eddy and her students met at her home at 569 Columbus Avenue. By the late '80's, Christian Science sermons were attracting hundreds of followers who assembled in rented halls. Funds for the erection of a church and purchase of a site were being solicited at this time, and the Christian Science Board of Directors was charged with the duty of constructing -- a church for a cost of not less than \$50,000. A kite-shaped 7828 square foot plot of land at the see p. 2. Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Recommended for National Register listing and Boston Landmarks Commission designation



Description continued:

elaborately framed with classical features and ornament are included in the extensions enclosing the semi-circular sides of the Church. Additional entries along Huntington Avenue are set into recessed arched porches. Robust carved often fruited and swag classical ornament enriches window and doorway enframements and entry and tower architraves. Arched windows usually trimmed with engaged Ionic or composite columns or colonnettes predominate, and paired arched and columned openings form arcading around dome. Second and third floors are enlivened with double-story engaged Corinthian columns and pilasters. This Renaissance Revival Church is attached at its easterly end to an earlier almost arrow-head plan rough-faced irregularly cut granite Romanesque Revival Church with peaked roofed square plan 5-story apex tower extended by a two-story bowed bay and connected at grade level to main body of building with 3-bay entry arcades displaying thick polished granite columns with foliage capitals. Stained glass rose windows are set into clipped side walls abutting the larger scale Extension and figured stained glass auditorium windows illustrate scenes from the life of Christ.

Significance continued:

meeting of Norway (then Caledonia) and Falmouth Streets just north of Westchester Park (Mass. Ave.) was acquired by Mrs. Eddy and deeded by her to the Board. The immediate vicinity of this yet undeveloped lot was predominately built-up with 3- and 4-story brick multiple unit housing dating for the most part from the mid-and late 1880's. Several church building plans were solicited by the Christian Science Board, and the design developed by Franklin I. Welch was selected apparently because of its full use of the unusual shaped lot. A later decision by the Directors changed the proposed building material from brick to granite from New Hampshire in commemoration of the birthplace and then present home of Mrs. Eddy. The first stone of the new church was laid on November 8, 1893, the first service held on December 30th, 1894, and the dedication was celebrated on Jan. 6, 1895. Although the Church accommodated 1000 people, soon after its completion, services were so well attended that two sessions were required every Sunday. Although churches were organized at Mrs. Eddy's direction in Cambridge, Chelsea, and Roxbury,

(over)

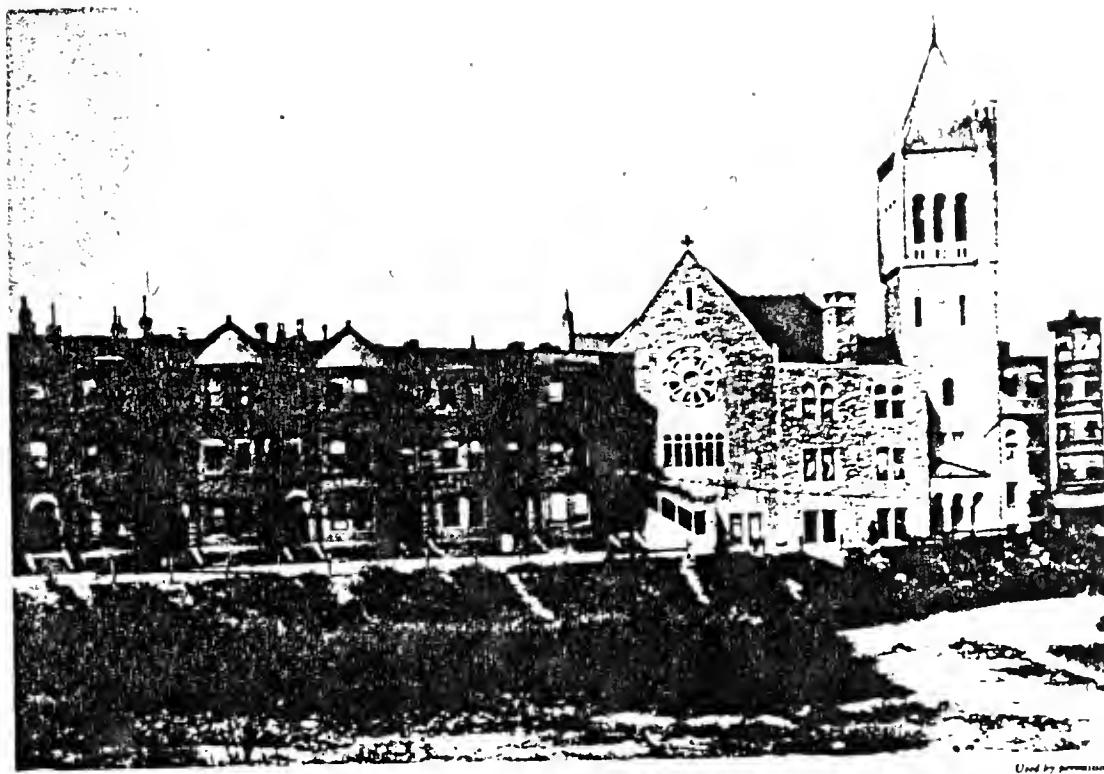
the Boston Church remained overcrowded, and in August 1901, plans to purchase abutting properties for expansion were approved. By April 1903, the Church had acquired the entire block enclosed by Falmouth, Norway, and St. Paul Streets, and the parcel now included 33,202 square feet. After land clearance, construction for the Extension began in 1904, and the cornerstone of the new auditorium was laid on July 16th.

The Church Extension was built primarily of Indiana limestone, but sections of the first and second floor walls are constructed with granite from Fitzwilliam, New Hampshire, and Tennessee marble is occasionally used at entry tympani. The 25,000 square foot auditorium of the Extension seats 3,000 people and includes 3 tiers of balconies at the rear and 2 galleries at the semi-circular sides. The interior of the auditorium is dominated by the 82 foot in diameter dome which rests on 4 monumental arches supported by massive piers, a design which permits a maximum of unobstructed space. Installed in the 1950's, the church's Aeolian Skinner organ has over 13,000 pipes and is set behind the marble-faced readers platform at the front of the auditorium. In 1975, the modern Indiana limestone columned half rotunda main entry portico designed by I. M. Pei and Partners with Araldo Cossutta was completed.

Charles Brigham (1841-7/22/1925), a charter member of the Boston Society of Architects, was the principal architect of the Church Extension. Brigham enjoyed a long career and active practice in Boston beginning in the late 1860's, and was trained under Calvin Ryder and Gridley J.F. Bryant. In 1866, Brigham formed a partnership with John H. Sturgis and their firm--Sturgis and Brigham--was responsible for many notable buildings in Boston including the old Museum of Fine Arts at Copley Square (1876-78) and the Church of the Advent (1879-80). After Sturgis' death in 1888, Brigham was employed as the architect of the massive yellow brick extension to the Massachusetts State Capital (1889-95) and was the designer of the distinctive Burrage mansion at 314 Commonwealth Avenue (1891). Brigham worked on the Christian Science Church Extension in consultation with Chicago architect Solon S. Beman and with the assistance of Boston architects Charles Coveney and Henry V. Bisbee. It was through their collaboration on the Christian Science Church project that the firm of Brigham, Coveney, and Bisbee was established.

Of significance to the city and the Fenway area is the transformation of the residential vicinity of Falmouth and Norway Streets by the Christian Science Church into a modern and grandly scaled institutional campus--a process that began with the construction of the Church Extension in the early years of this century and continued with the acquisition and demolition of residential property for the first Christian Science Publishing Society building (1907/8--and demolished in the 1970's), the second Publishing Society building at One Norway Street (1932/4)--see form for--and climaxed in the early and mid-1970's with additional acquisition and clearance for the development of the 15 acre Christian Science Center. This Center serves as the world headquarters of the Church which now includes almost 3,000 branches located in 50 countries.

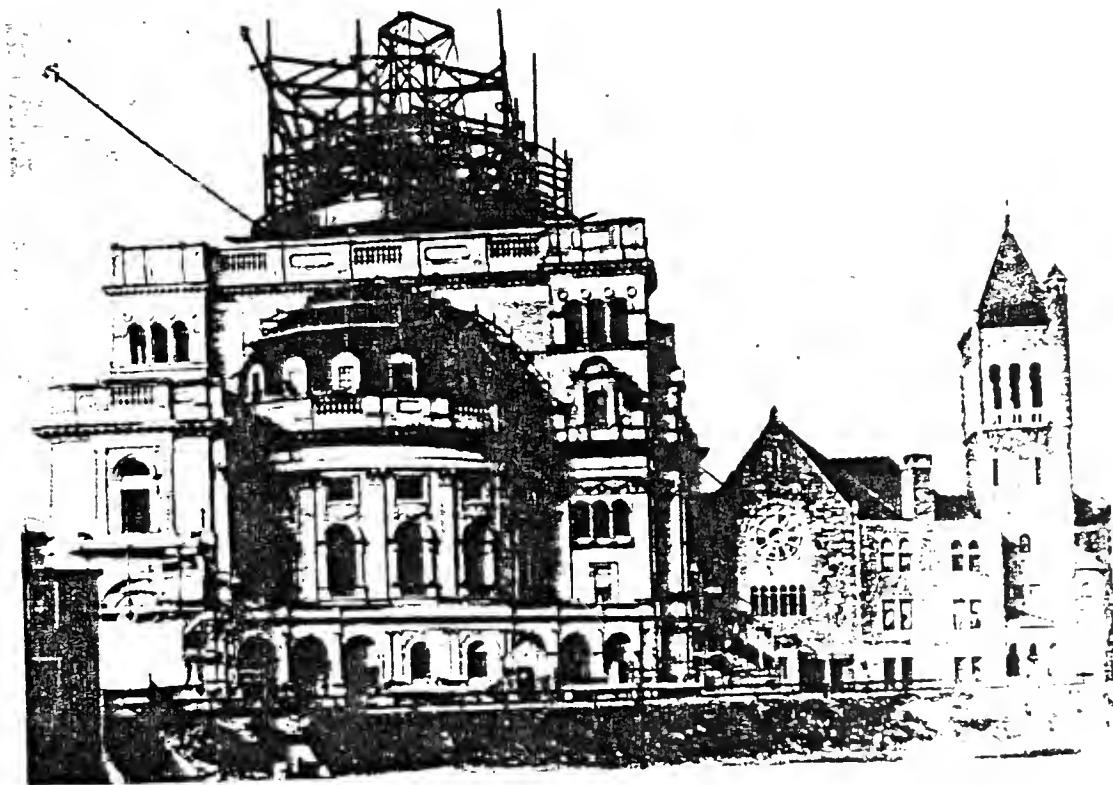
F K 535



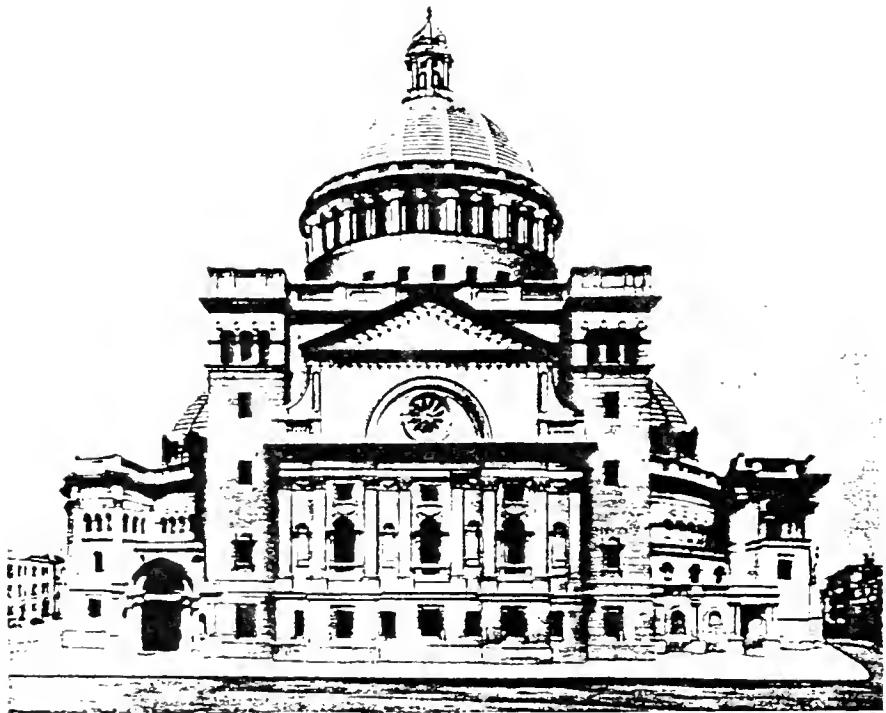
Copyright, 1944, Charles H. Welch.

Used by permission

Site of the Extension in 1895



FROM: WILLIAMSON, MARGARET. THE MOTHER CHURCH EXTENSION. 1939.



The St. Paul Street Façade

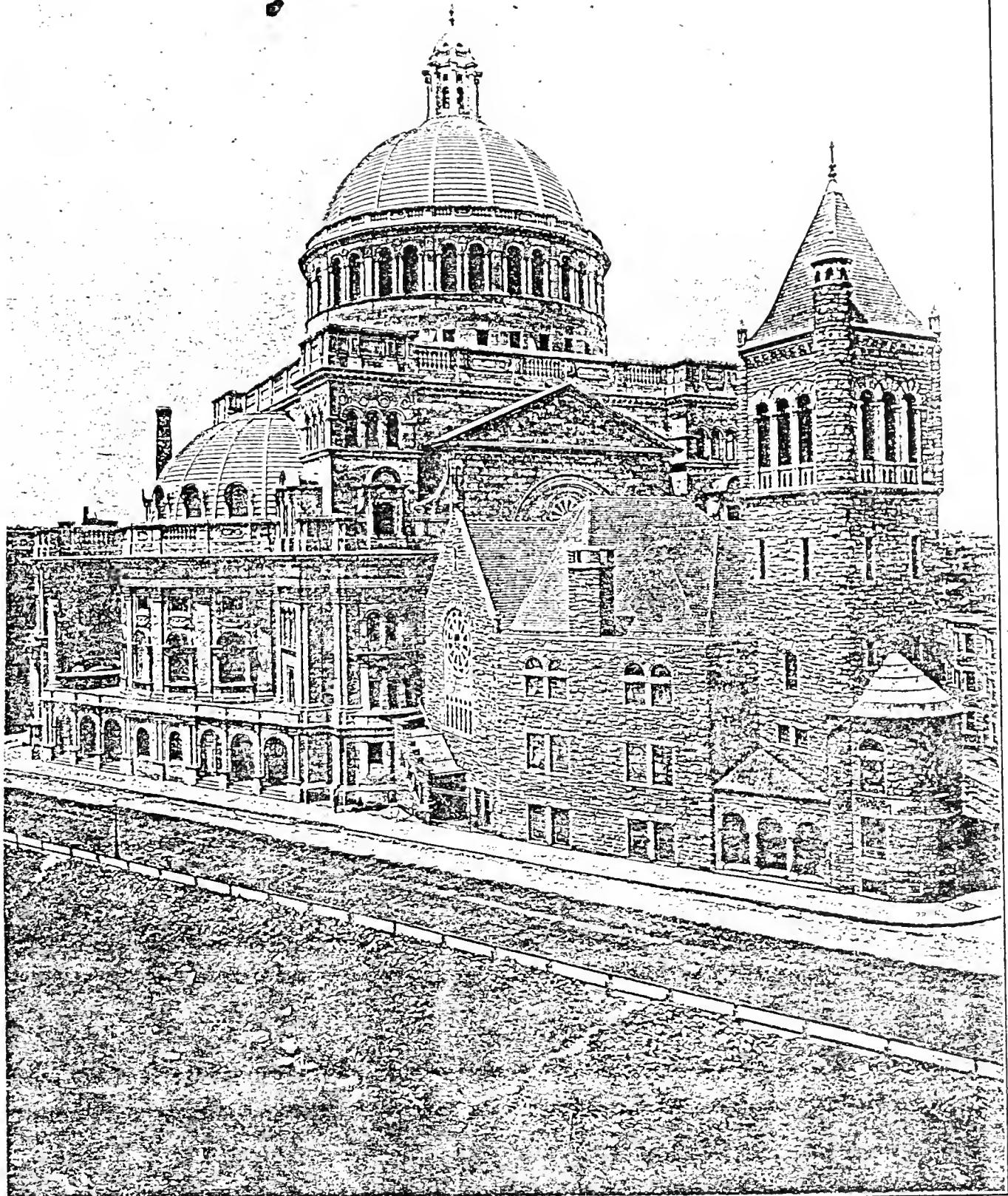
From Williamson, M.
THE MOTHER CHURCH EXTENSION, 1939

: JK : 10

page 3.
Christian Science Church
Christian Science Center

Significance continued:

Planned and designed by I.M. Pei and Partners with Araldo Cossutta, the Christian Science Center is bounded by Mass. Avenue, Huntington Avenue, and Belvidere, Dalton, and Clearway Streets. On site is the 28-story church administration tower, a three-story Sunday School, a "lake size" shallow reflecting pool set parallel to Huntington Avenue and measuring 670 feet by 110 feet wide, an 80 foot diameter fountain with a 40 foot dome of spray, a five-story colonnade building which houses the center's maintenance shops, offices, and a cafeteria, an underground parking garage, and landscaped areas of curbed lawn, raised concrete beds of annual flowering plants, and aligned rows of trees.

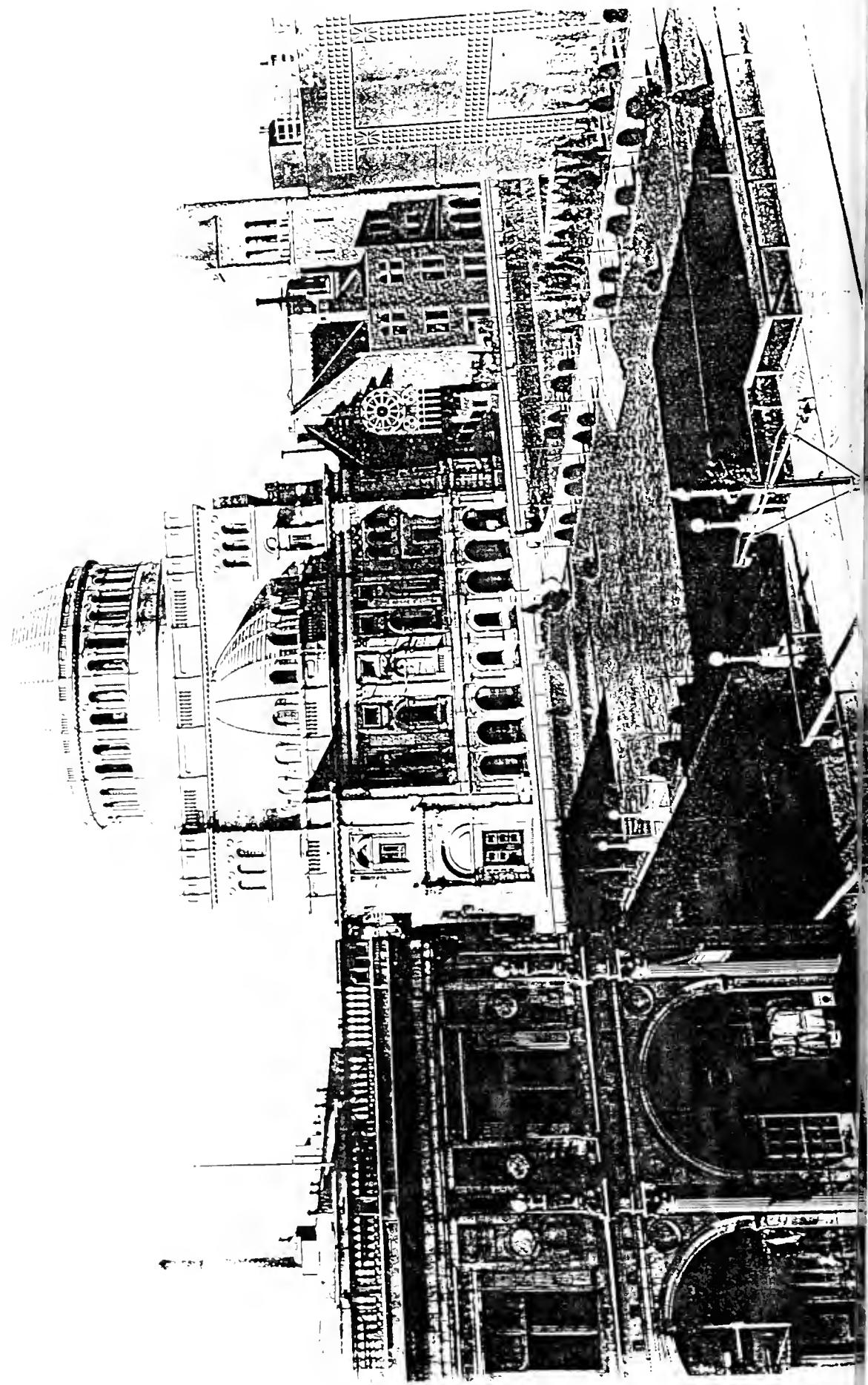


CHURCH OF CHRIST, SCIENTIST, BOSTON, MASS.

Charles Brigham, Architect.

The American Architect and Building News.
International Edition.

Volume XC., Number 1598.
August 11, 1906.



SNEA # 2545 B
BALDWIN COOLIDGE NEG. 14546
1912? (RECEIVED 1925)

ADDRESS 1 NORWAY ST COR. MASS. AVENUENAME CHRISTIAN SCIENCE PUBLISHING SOCIETY
present originalMAP NO. 23N10E SUB AREA _____DATE 1932-4 CANHAM P.415 (SEE BIRLIO)
sourceARCHITECT CHESTER LINDSAY CHURCHILL AA/RPL AND COPAC
source

BUILDER _____ source

OWNER FIRST CHURCH OF CHRIST SCIENTIST
original presentPHOTOGRAPHS FENWAY 1. 4/6*, 5/4-84; 3. 5/4*-84,
(DETAIL)
FENWAY 9. 1/5*-84TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) PUBLISHING PLANT AND OFFICESNO. OF STORIES (1st to cornice) 3 plus ATTIC AND NEAR MASS AVE -
3 STORY EXTENSION ON 2-STORY BASEMENT AND
WITH 2-STORY ATTIC.
ROOF FLAT; HIPIPED ON "TEMPLE" CUPOLA dormers _____MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick LIME BLOCK JONTED concrete iron/steel/alum.
42-bay (46 at rear), block long, generally rectangular plan
BRIEF DESCRIPTION Neo Classical building with long axis running parallel to Clearway Street and displaying 19-bay symmetrical section (near Mass. Ave. and facing onto Norway St.) dominated by slightly projecting 7-bay double story columned porch with coffered ceiling set over trio of corniced classically detailed grade level entries. Double architrave over porch is inscribed--Founded by Mary Baker Eddy--The Christian Science Publishing Society. At Mass. Ave. End, building is surmounted by 11 bay hipped roofed 3-story temple-like extension with stepped 2-story EXTERIOR ALTERATION minor moderate drastic (continued on p. 2)CONDITION good fair poor LOT AREA _____ sq. feet

NOTEWORTHY SITE CHARACTERISTICS Occupies site formerly city block of Clearway, Mass. Ave., Norway, and Falmouth Sts. At northerly edge of Christian Science Park (see form for First Church). Along Mass. Ave. five story limestone wall with balustraded steps at cornice and tall massive granite trimmed arched entry capped with semi-circular pediment and with wrought-iron gate giving access to below grade courtyard. Along Norway St. Frontage-- curbed lawn with trees aligned along outside edge.

(Map)

SIGNIFICANCE (cont'd on reverse). Architecturally significant, visually prominent building located at the Massachusetts Avenue end of Christian Science Park. The Christian Science Publishing Society Building includes several features of unusual interest and is of additional importance as the publishing plant and home office

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation
Agricultural	_____	Education
Architectural	x	Exploration/ settlement
The Arts	x	
Commerce	_____	Industry
Communication	x	Military
Community/ development	_____	Political Religion



Significance (include explanation of themes checked above)

of the international daily newspaper The Christian Science Monitor. Established in 1908 (1st issue, November 25), the Monitor now is read in 145 countries and has won thousands of awards in many fields of newspaper journalism. The Christian Science Monitor originally was published in a building put up in 1907/8 by the church at the corner of St. Paul Street and Falmouth. This earlier Christian Science Publishing Society Building later became used for the church's administrative offices and was demolished in the 1970's after the completion of the new administration tower. Overall authority for the Monitor, as well as for other Christian Science publications is exercised by the Board of Directors of the Church who appoint the editor of the newspaper, the manager of the Publishing Society, and editors of the religious periodicals the Journal, Sentinel, and Herald. The Monitor from its inception was committed to "significant news" and has been dedicated to a "crusading reformative approach to human affairs." By the 1960's. the newspaper published 5 separate editions--New England, Eastern, Mid-West, West, and London, was mailed to 120 countries, and was printed in Boston, London, and Los Angeles. In addition it covered international news with the assistance of more than 60 regular

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) see p. 2.

Recommended for National Register listing and
Boston Landmarks designation

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Bromley. Atlases. 1884-1938.

Architectural Archive. Fine Arts Dept/BPL

Architectural Records in Boston. Mass. COPAR 1983.

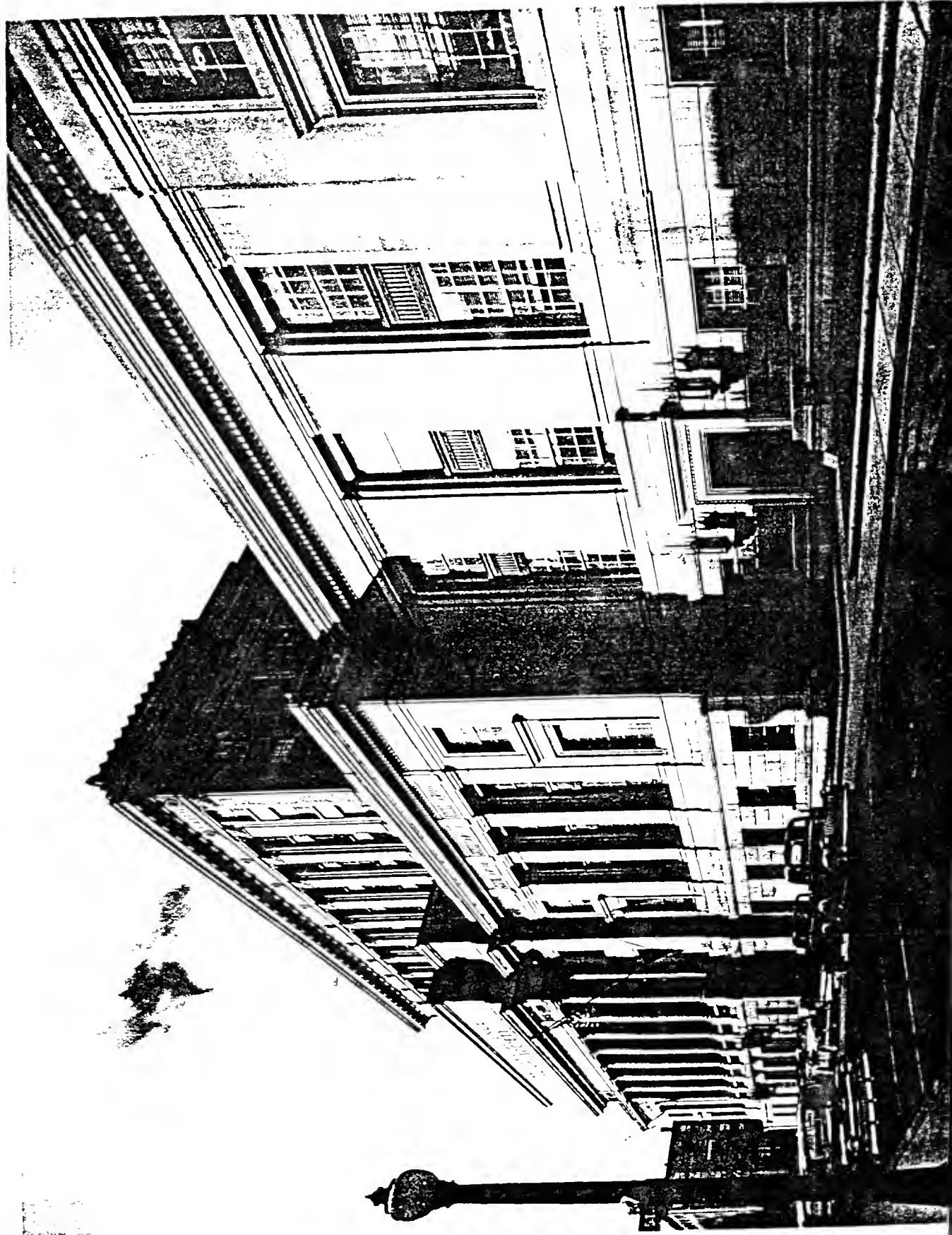
Canham, Erwin. Commitment to Freedom--The Story of the Christian Science Monitor. 1958.

The World in Focus, the Story of the Christian Science Monitor.

Boston. Christian Science Publishing Society,
c. 1966 (Pamphlet on microfisch at State Library).

PHOTO - 1947
SPNEA NEG : 17040





1947 PHOTO
SPNEA NEG. 17046

page 2.

1 Norway Street
Christian Science Publishing Society Building

Description continued:

basement and stepped 2-story attic exhibiting 3-story Deco-ish Ionic pilastered piers and at frieze--paired words: Love/Purity; Health/Hope; Mercy/Peace; Faith/Justice. Much of main building displays use of elongated 2nd floor windows, ---double-story piers enhanced with plain or fluted pilasters, and ornamented metal spandrels set between 2nd and 3rd floors. Along frieze near Mother Church is inscription--The Lord Gave The Word Great Was The Company That Published It - Psalms LXVIII·II. Building is attached at right to modern concrete 4-story church colonnade which runs parallel to Church Park reflecting pool. Bronze lanterns are set into walls at sides of main and secondary entries.

Significance continued:

and special correspondents who operate out of overseas news bureaus and offices in 40 different countries.

Of special architectural interest is The Mapparium located on the first floor of the building and constructed between 1932-5. A glass and bronze room of 30 foot diameter and concave walls, The Mapparium is built of 608 panels of multi-colored glass fixed into a bronze framework and provides an inside-out view of the world globe. Each of the glass panels covers 10 degrees latitude and longitude, and each of the colors used was separately kiln fired. When completed, The Mapparium received Mention by the Pittsburgh Glass Institute in its 1937 competition for the use of glass in architecture, decoration, and related subjects.

Also of note is the stone faced 3 by 7 bay arcaded and galleried atrium-like lobby enlivened on the aisle vaulting and at back wall with silver tesserae mosaic. The interior is distinguished further by its wood panelled spacious sales and reading room at the left overlooking the Mass. Ave. courtyard and its high quality accoutrements including brass and inlaid wood U.S. Mail boxes and elevator doors.

Chester Lindsay Churchill (1892? to 1958) the architect of the Christian Science Publishing Society Building and the Mapparium maintained an office at 9 Newbury Street during the 1930's into the '50's. and was the designer of the Liberty Mutual Insurance Co. Home Office at 175 Berkeley Street and the Eastern Airlines Building at JFK airport in New York City.



ADDRESS 300 MASSACHUSETTS AVE. COR.
AND 247 HUNTINGTONNAME HORTICULTURAL HALL
present originalMAP No. 22N/10E SUB AREA EAST FENSDATE 1900 - 1 BUILDING PERMIT, BUILDING PLAQUE
AND TRANSACTIONS 1901 (SEE BLDG.)
sourceARCHITECT WHEELWRIGHT AND HAVEN BUILDING PERMIT
sourceBUILDER C.A. DODGE & CO. BUILDING PERMIT
sourceOWNER MASSACHUSETTS HORTICULTURAL SOCIETY
original presentPHOTOGRAPHS FENWAY 1.5/6, 6/1-84;
FENWAY 3.6/5*-84TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) EXHIBITION HALL WITH LIBRARY, LECTURE HALLNO. OF STORIES (1st to cornice) 2 plus —ROOF FLAT (WITH CENTRAL MONITOR) cupola — dormers —MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick RED stone TRIM AND concrete iron/steel/alum.
FLYASH BOND BASE COURSEBRIEF DESCRIPTION Georgian Revival/Beaux-Arts institutional building with rectangular plan, symmetrical 13-bay main facade along Mass. Ave. and 5-bay facade at Huntington exhibiting broad banded brick piers at corners and double-story brick pilasters with stone Ionic capitals set between bays. Building also exhibits tall stone trimmed 1st floor multi-paned arched windows and on Mass. Ave. front—central stone trimmed 3-door classically detailed grade level entry set below trio of bold relief fruit and drapery wreathed rondels. Hall further distinguished by its elongated multi-paned rectangular stone trimmed windows (see page 2.)
EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor — LOT AREA 22,600 sq. feetNOTEWORTHY SITE CHARACTERISTICS On prominent corner site at major intersection of Mass. and Huntington Avenues.—Across Mass. Ave from Symphony Hall. Adjacent at rear and left to Christian Science Center.

SIGNIFICANCE (cont'd on reverse).

Architecturally distinguished building serving with Symphony Hall (see form for) its neighbor across Massachusetts Avenue, as a landmark gateway into the Back Bay and Fenway area. A major work by a prominent architectural firm, Horticultural Hall retains much of its original appearance
(over)

(Map)

III
RP 5/84

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	X	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	X
The Arts	X	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

and handsome robust detailing. Horticultural Hall is of further significance as the continuing home of a cultural and educational institution of considerable local, state, and regional importance that was chartered in 1829 for "the purpose of encouraging and improving the science and practice of horticulture, and promoting the amelioration of the various species of trees, fruits, plants, and vegetables, and the introduction of new species and varieties."

(for additional information:--see National Register Nomination Form)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

On National Register. Recommended for additional protection as a Boston Landmark. Also included in proposed Symphony National Register and Boston Landmark District.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Boston Building Dept. Records.

Transactions of the Massachusetts Horticultural Society. 1901.
Part II p. 185-90. Description of new building-
includes plans.

SPNEA Photo Collections.

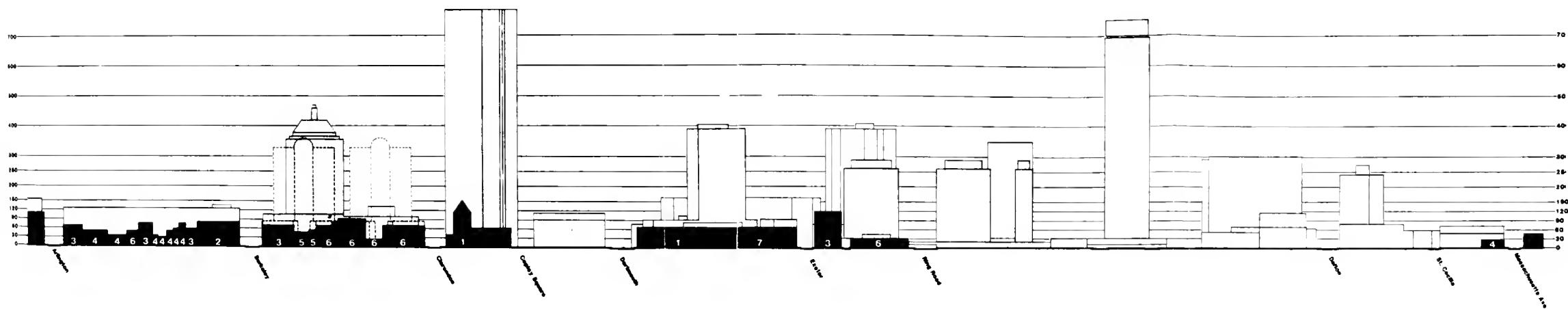
Benson, Albert E. History of Massachusetts Horticultural Society.
1929.

Boston Landmarks Commission. National Register Nomination Form.
Symphony and Horticultural Halls. 1974
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Withey. American Architects Deceased.

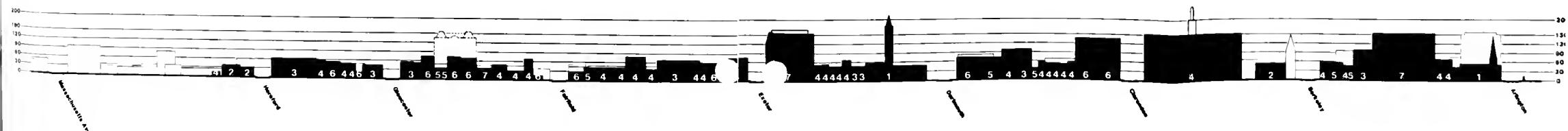
Back Bay Area



BOYLSTON STREET SOUTH



BOYLSTON STREET NORTH





TOPOGRAPHICAL HISTORY

The Back Bay, Boston's elegant residential district, was originally a broad shallow body of water located beyond the southeastern shoreline of the old Boston peninsula. The bay separated Boston from Brookline and bordered the narrow neck of land access to Roxbury in the vicinity of the present South End. Until the creation of the Public Garden, the marshes of the Back Bay reached Boston Common, and Charles Street served as a thoroughfare at a water's edge.

Development of the Back Bay was initiated in 1814 when the Boston and Roxbury Mill Corporation proposed a scheme to harness tidal flow for commercial purposes. A granite-faced mill dam completed in 1821 stretched across the bay from Charles Street to Sewall's Point now Kenmore Square along a route corresponding to the present Beacon Street. A shorter cross-dam projecting from Roxbury intersected the mill dam and divided the Back Bay into two receiving basins. The mill dam project, however, was soon forced to compete with steam-powered manufacturing and never became the financial success envisioned by its promoters. Railroad lines built on trestles across the dammed basins in the 1830's further frustrated industrial development by impeding the flow of water in the bay. By 1849, stagnating Back Bay waters produced such an unhealthy and offensive sewerage problem that city health officials demanded that the area be filled in the interests of the public welfare.

In 1852, a special commission was appointed by the state legislature to prepare a plan for the development of the Back Bay. Because of difficulties in resolving conflicting claims to ownership, a delay of several years blocked the immediate filling of the area. Prolonged negotiations resulted in the Tripartite Agreement of 1856 which divided the proposed lands among the Boston and Roxbury Mill Corporation, the Boston Water Power Company a subsidiary of the Mill Corporation, and the Commonwealth. To satisfy Boston's claims, two and a half acres were donated to the City from the Commonwealth's share for an addition to the existing Public Garden.

The filling of the Back Bay began in September 1857. Since the hills of the city, earlier a frequent source of land fill, had been completely developed by the 1850's, gravel had to be brought into the area from the town of Needham by a specially constructed railroad line. By 1860, the Back Bay had been filled as far west as Clarendon Street; by 1870, the fill had reached Exeter Street; by 1880, the entire area now known as the Back Bay District was solid ground, and by 1890, the fill extended beyond Kenmore Square and was continuing along Bay State Road. At its completion, the monumental Back Bay project had added 450 acres of new land to the City of Boston.

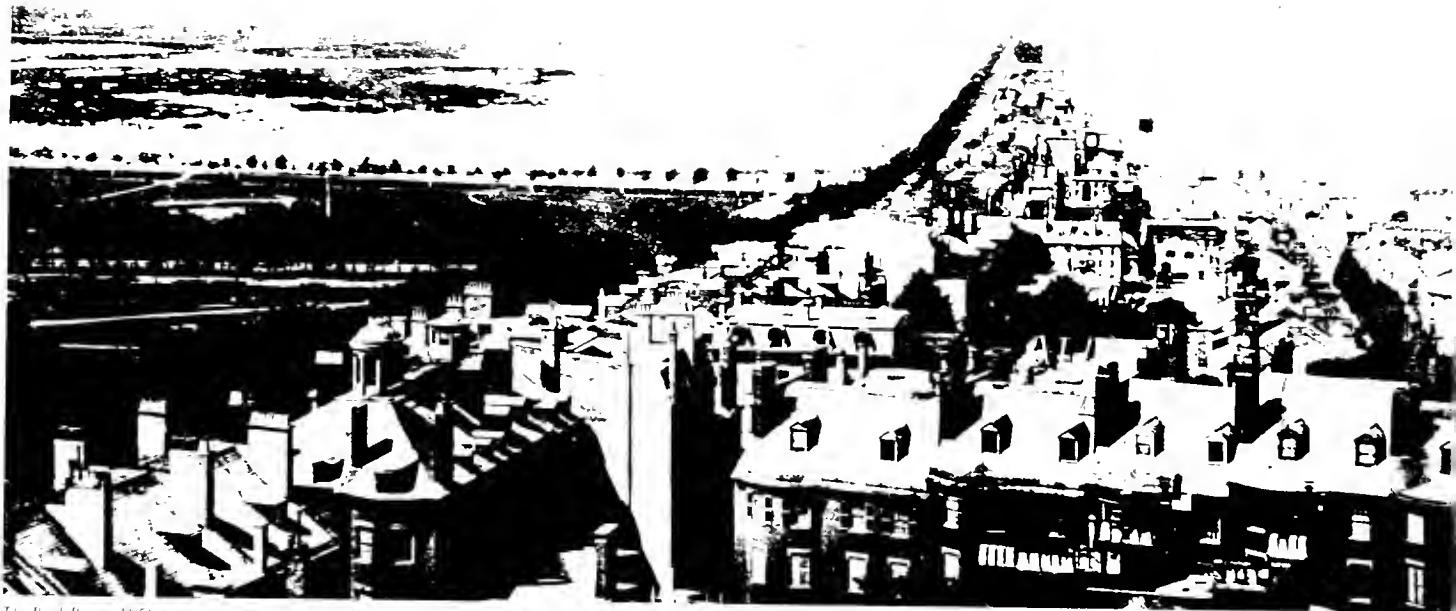
The plan for the Back Bay District, attributed to the Boston architect Arthur Gilman, was very much influenced in its street forms by the impressive Parisian boulevards of Second Empire France. Unlike earlier residential plans for Beacon Hill or the South End, the Back Bay was not divided into tree-lined squares inspired by Georgian London, but was conceived as a grand scheme of generously landscaped parallel avenues. Commonwealth Avenue, designed as the dominant boulevard of the area, provided the district with a central linear park and served to connect the green open spaces of the Common and Public Garden with those of the Fenway system.

From its inception, the development of the Back Bay was planned both as a major civic improvement and as a substantial residential district. Its impressive plan of spacious streets and appealing location soon attracted many of the city's leading families. The handsome town houses and splendid mansions that began to line the streets of the district were designed by prominent local architects and reflected the tastes of a fashionable and affluent clientele.

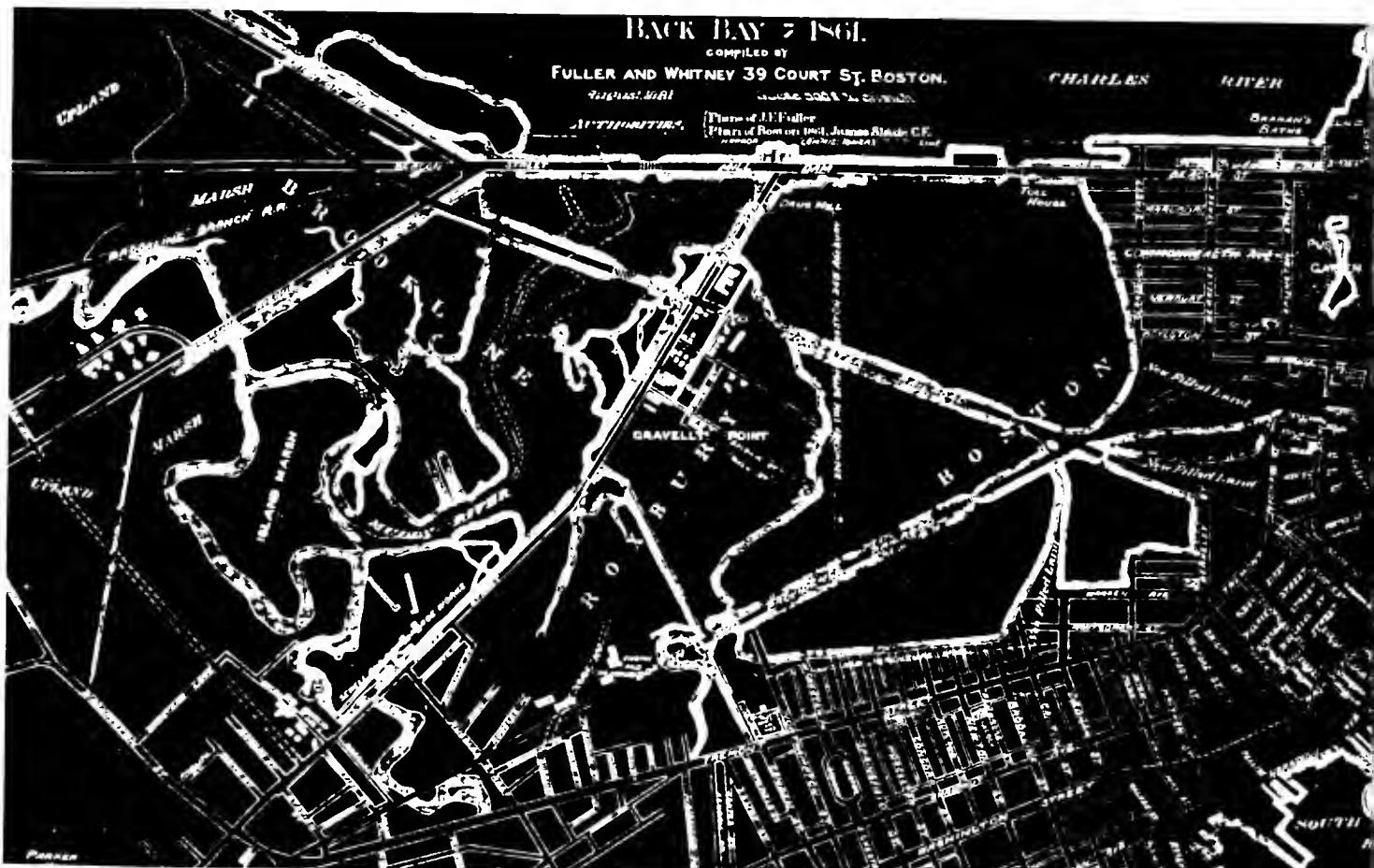
Despite many variations in architectural style, the Back Bay developed as an area distinguished by a general consistency of character, form, and scale. This architectural unity, determined for the most part by the linear boulevard plan which subordinated individual town houses to the design of the street, was strongly encouraged by the original and far-sighted deed restrictions imposed upon Back Bay construction. These restrictions specified minimum building heights, established a system of generous setbacks on all major streets, and called for masonry construction. The mandatory building setbacks coupled with later limitations on mass assured the development of a continuous street facade, regular cornice and mansard roof lines, and a repetitive pattern of projecting oriel and bay windows.



Commonwealth Avenue looking east from Dartmouth Street, 1879.



The Back Bay in 1855



Blueprint for the Back Bay in 1861.



Rooftops looking northward from 29th Street near 1st Avenue

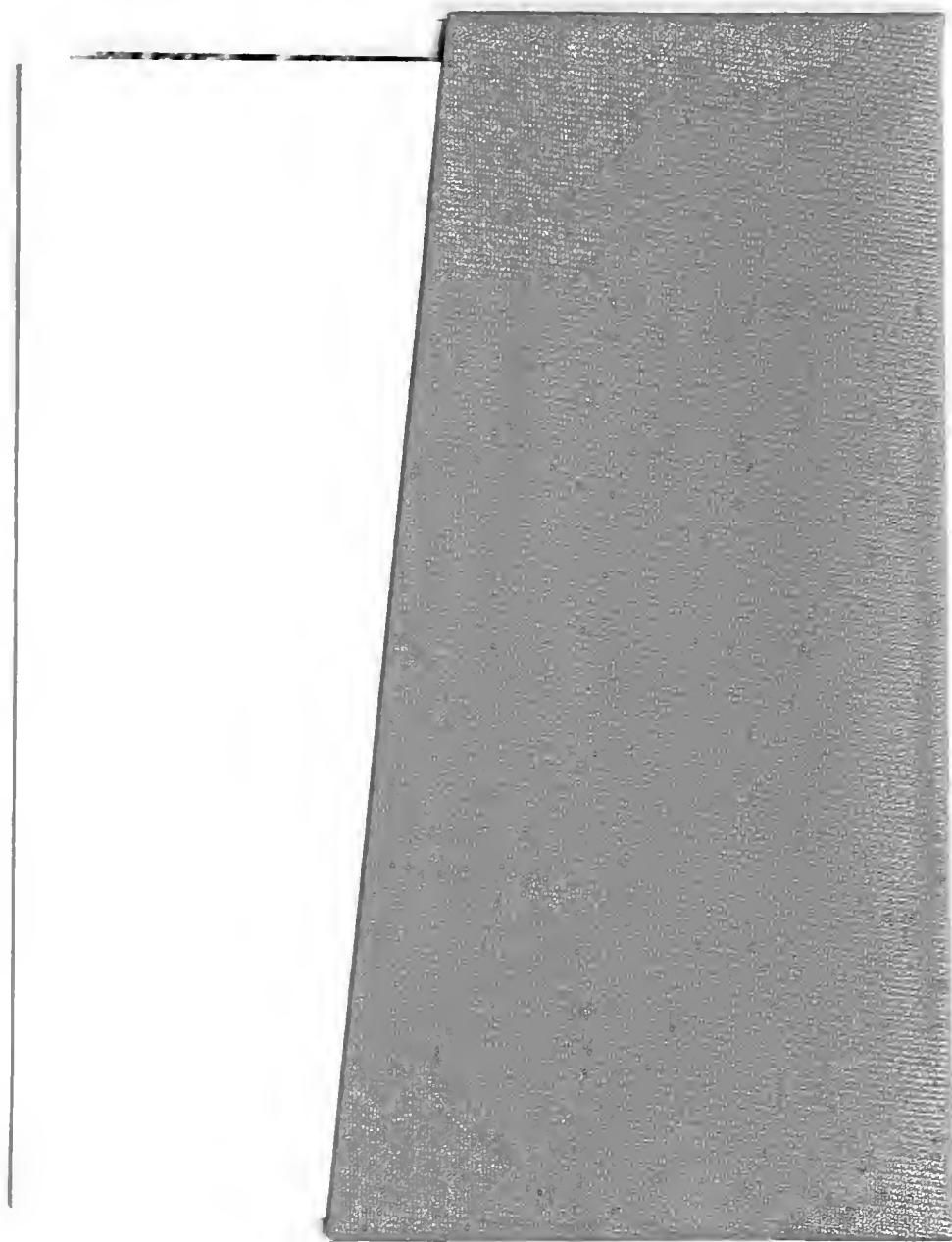


Commonwealth Avenue looking east from Berkeley Street

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